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MUSICAL COURIER

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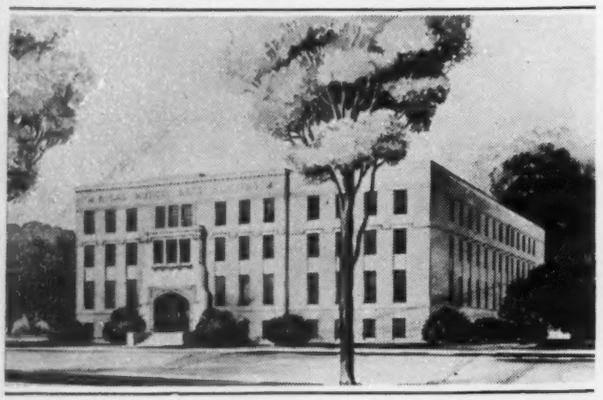
JESSICA DRAGONETTE

Soprano of Concert and Radio
Having Recently Concluded Her First Trans-Continental Tour, Will Be Heard Next Season in Concert and Over the Air

(LEFT)
HELEN JEPSON,
Metropolitan Opera soprano, had the local chapter of Delta Tau Delta fraternity as her guests at the circus when she visited the University of Idaho at Moscow, Ida.

LAURITZ MELCHIOR,
Metropolitan Opera tenor, at a farewell party tendered him by his fellow countrymen at the close of the season. Left to right are: Mrs. Johan Hansen; Mr. Melchior; Mrs. Gustav Brock; Danish Ambassador Otto Wadsted, and Mrs. Bech, wife of the Danish Consul General. (Photo by Michael Caputo.)

(BELOW)
NEW MUSICAL ARTS BUILDING
of Baldwin-Wallace College, Berea, O., the gift of Mr. and Mrs. E. J. Kulas of Cleveland. Although not yet completed, it was the scene of the sixth annual Bach Festival, held at the school on June 10 and 11. Albert Riemenschneider conducted the festival programs.



(BELOW)
FRANK BISHOP,
pianist, in Budapest, where he played recently on his European concert tour.

(ABOVE, RIGHT)
ROLAND DITTL and MARGARET DIEFENTHAELER,
duo-pianists, recently concluded the Pianists' Course at the Pabst Theatre, Milwaukee.

(BELOW)
THE EIGHTEENTH CENTURY SINGERS,
in costumes of the Marie Antoinette period, present programs of ancient music, none of which is later than the eighteenth century. They have fulfilled engagements this season for clubs, schools, colleges and commercial organizations. Each member of the ensemble is a soloist actively engaged in concert, church, oratorio or light opera and Erma Rounds, the director and accompanist, is a Chicago coach and voice instructor.

EVELYN EBY and REGINALD BEDFORD,
Canadian duo-pianists, recently made their American debut in Chicago under the direction of Bertha Ott. Both are from Saskatoon, and pupils of Lyell Gustin for many years. Miss Eby won a Jeannette Durno scholarship in Chicago and one from Josef Lhevinne. Mr. Bedford obtained a Percy Grainger scholarship and spent a summer in study at Fontainebleau.

EIDE NORENA,
soprano of the Metropolitan and Paris Operas, at Amsterdam, on her way to sing in opera at Copenhagen. The flowers she is carrying were presented to her by the Director of Air France, on the occasion of the seventeenth anniversary of the inauguration of the Paris-Amsterdam Air Line.

(See Inside Back Cover for Additional News Pictures)

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New York, N. Y.
June 15, 1938

Covent Garden Opera Patrons Hear Tauber in Mozart Role

Lehar Specialist As Tamino—Lily Pons Sings for Charity—Hofmann in Jubilee Program—Toscanini Leads BBC Ensemble

By HUGH LIVERSIDGE

LONDON.—Covent Garden opened with the long heralded performance of Die Zauberflöte. Speculation was rife as to whether the Tamino of the evening, Richard Tauber, would be affected by his excursion into the realms of operetta. He gave us magnificent singing. Only occasionally on a very soft note did he remind one of Lehar rather than Mozart. Generally speaking, he was a virile and passionate Tamino. The Queen of the Night was admirably represented by Erna Berger, soprano. Baritone Hüsch as Papageno gave some fine singing when he could surmount the orchestra. The greatest success of all was perhaps achieved by Tiana Lemnitz as Pamina. She had the voice, style and presence suited to the role. As Sarastro, Wilhelm Strienz (bass) lacked in dignity and vocal resilience. Irma Beilke (soprano) made a pleasing Papagena. Sir Thomas Beecham, conducting, deserved and rereceived the chief honors.

LEHMANN'S ILLNESS

Strauss' Der Rosenkavalier at Covent Garden suffered a twenty minutes' delay owing to the illness of Lotte Lehmann. Mme. Lehmann attributed her indisposition to her bad crossing from New York, when she suffered seasickness. The opera resumed with Hilde Konetzni in the role of the Feldmarschallin, sung bravely and well. Erna Berger won new laurels as Sophie. Tiana Lemnitz as Octavian was superb. Fritz Krenn gave an effective Baron Ochs. Erich Kleiber conducted a devoted performance.

Fortunately Mme. Lehmann made a good recovery from her illness. And for her interpretation of the Marschallin, "fortunate" is indeed the word. In the second performance of Der Rosenkavalier all agreed that her performance was one of the best which this singer had ever given. The rest of the cast was the same as on the previous occasion. Mention should, however, be made again of the superb Baron Ochs of Fritz Krenn.

Lauritz Melchior, as Lohengrin, gave us some truly heroic singing. Maria Reining as Elsa was admirable, as was the Ortrud of Kerstin Thorborg.

TOSCANINI LEADS BBC PLAYERS

At Toscanini's concert (Queen's Hall) with the BBC Orchestra, every inch of space was packed with idolaters. They responded glowingly to his versions of The Magic Flute Overture, Beethoven's fourth symphony and Vaughan Williams' Tallis Fantasia for strings.

Again at Queen's Hall, Yehudi and Hephzibah Menuhin offered their happy musical partnership. The highlight of the session was Pizzetti's charming sonata in A. Admiration was also caused by the violinist's handling of Schubert's rondo in B minor and the way he smoothed out the technical difficulties of Dryads and Pan, by Szymanowski.

PONS AND BROWNLEE IN BENEFIT

Lily Pons and John Brownlee sang at Queen's Hall on behalf of Queen Charlotte's Hospital. To some, the evening's salient feature was Una voce poco fa, in which the soprano scintillated and charmed. Brownlee's delivery of Eri tu was magnificent, with rich, sustained tones and expert technic in evidence. Ivor Newton, pianist, was the remarkably efficient accompanist. John Amadio, flutist, performed the obbligati neatly.

HOFMANN JUBILEE

Josef Hofmann gave his jubilee concert at Queen's Hall in aid of the Musicians' Benevolent Fund, a worthy cause. After Sir Adrian Boult and the BBC

(Continued on page 32)

Il Duce and Der Führer Attend Rome Music Fete

Mammoth Productions—One Hundred Horses in Lohengrin—Gigli in Gioconda—Richard Strauss Hears Own Opera

By STELLA SAXTON

ROME.—The Berlin Philharmonic Orchestra was heard at the Adriano, directed by Furtwängler. However, the outstanding presentation recently was the second act of Lohengrin, in the Mussolini Forum, as the culminating celebration of Hitler's Rome visit. Everything was on a gigantic scale. The setting in itself was sublime. There were two hundred instrumentalists in the orchestra, from all the important orchestras of Italy. Vincenzo Bellezza conducted. At one time there were a hundred horses on the stage. One hundred thousand listeners filled the tribunes. The title role was taken by Ettore Parmegiana, with ample voice and sentiment. Ebe Stignani was Ortrud, Maria Caniglia made an excellent Elsa.

Another fascinating event of the Führer's visit was the Dopolavoro (Afterwork) entertainment given in the Piazza Sienna when Maestro Marinuzzi directed one hundred and eleven massed vocal groups and forty-five bands, the former being exclusively *dopolavoro* organizations from all over Italy. The program consisted of the Italian and German national hymns, the Guerra, Guerra, from Bellini's Norma; Hymn to the Sun, from Mascagni's Iris; Puccini's Hymn to Rome; and Maestro Blanc's new Empire Hymn for the bands. The latter also played the Meistersinger prelude and Verdi's Sicilian Vespers overture. In addition, sixteen hundred rurals, in native costume, danced the Saltarello to an accompaniment of ninety-five harmonicas—a spectacle of gorgeous color.

FINAL OPERA SPAN INCLUDES NOVELTIES

The Royal Opera closed with Ponchielli's Gioconda, Gigli and Gina Cigna in the leading roles, and a crowded house on hand to applaud at the farewell of one of the most brilliant seasons the Royal Opera has had. Splended performances were also given of Carmen, with Gianna Pederzini, Licia Albanese as Micaela, and Lauri-Volpi in the role of Don José. Carlo Tagliabue, recently returned from America, sang Escamillo.

Strauss' Donna senz'Ombra (Woman without a Shadow) also aroused interest. Directed by Gino Marinuzzi, it had Benvenuto Franci as Barak and Rose Pauly as his shrewish wife. The composer was present in a box.

Another novelty was the production of Miranda, opera by Pietro Canonica, Italian sculptor. It was given a cordial reception for its dramatic and colorful quality. Gigli was feted in La Boheme.

Paris Cheers for Concerts Of Furtwängler and Walter

Berlin Orchestra Visits Seine—Fischer Humanizes Bach—Charles Miller Directs Colonne Orchestra

By IRVING SCHWERKE

PARIS—Two admirable conductors again won Parisian plaudits, and in works heard countless times before. Furtwängler's two concerts with the Berlin Philharmonic Orchestra at the Opéra were overwhelming successes for all contracting parties. Furtwängler's art makes a Schumann symphony vitally important and he draws from an orchestra also the most entrancing sounds in Daphnis et Chloé of Ravel. Bruno Walter, leading the Philharmonic Society Orchestra twice gave the same Mozart program which he interpreted with his wonted suavity, distinctive grace, and stylistic finish. Walter also led a performance of Fidelio at the Opéra, the orchestral being the better part of the evening. Both Walter and Furtwängler won endless salvos of cheers.

Edwin Fischer, with his chamber orchestra and excellent soloists, offered three significant Bach concerts in Salle Gaveau. Many persons were turned away, and those who got in listened, thrilled, applauded and cheered. Bach playing like that, with human quality, was bound to capture the hearers. The works for which Fischer and his accomplices were so thunderously acclaimed comprised concertos for one, two, three, and four pianos, the fourth Brandenburg and the A minor concertos for flute, violin, and piano.

(Continued on page 32)

Vienna's Maestros

VIENNA.—Among the conductors engaged to lead the Vienna Philharmonic Orchestra are Furtwängler, Knappertsbusch, Mengelberg and de Sabata.

P. R.

Fourteenth Westchester Festival Attracts

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By EDNA HORTON

WHITE PLAINS, N. Y.—The restoration of a feature that played an important part in former seasons, but was abandoned five years ago, marked the opening event of the fourteenth annual Westchester Music Festival at the County Center. This was the junior festival, featuring a chorus of 200 and a band of 100 students from eleven high schools in the county, under the direction, respectively, of Lowell Beveridge and Harwood Simmons, of Columbia University.

Two evenings were given to the senior festival, following a week after the junior one. The first program was devoted to the orchestra, the second to the chorus and orchestra with soloists.

The Philadelphia Orchestra, under Eugene Ormandy, made its second festival appearance in Westchester before an audience of nearly 3,000. A happily selected list of familiar works consisted of Wagner's Die Meistersinger Prelude, Brahms' symphony (No. 1) in C minor, Debussy's L'Après-midi d'un Faune, Ormandy's arrangement of Moto Perpetuo by Paganini, Strauss' Till Eulenspiel and the polka and fugue from Weinberger's Schwanda. Mr. Ormandy gave an inspired reading of the Brahms' symphony, displaying particularly gratifying

(Continued on page 13)

Bethlehem Has Annual Bach Gathering

Festival Choir, Players of Philadelphia Orchestra and Soloists Heard in Cantatas, St. John Passion and Mass in B Minor

By R. M. KERR

BETHLEHEM, PA.—The thirty-first festival of the Bach Choir on May 27 and 28 drew the usual large quota of pilgrims to vine-covered Packer Memorial Chapel on the campus of Lehigh University. Although this year the traditional fine "Bach weather" was somewhat in abeyance, nevertheless the usual devotional aura surrounded the performances by the 265 singers of the choir, the forty-five musicians of the Philadelphia Orchestra and soloists, conducted by Dr. Bruce Carey. The richly ornamented church was filled and many listened from places on the campus to the trombone choir preluding the sessions with its solemn chorales from the belfry and

(Continued on page 16)

Reich Plans National Music Prizes

DÜSSELDORF.—National prizes of $4,000 each are to be awarded by the German Government to the best young pianist and violinist to encourage promising artists, it was announced by Minister of Propaganda Joseph Goebbels at the conclusion of a music festival here. J. H.

Westminster School Festival Shows Versatile Array of Native Talent

Older and Newer Creative Figures Represented in Week's Series of Chamber and Choral Music

PRINCETON, N. J.—A comprehensive and fairly remarkable festival of American music was held here in conjunction with the annual Talbott Festival of the Westminster Choir School during the week of May 23-28. The programs for the American Music Festival had been arranged by Roy Harris.

The American music displayed here—surprising both in its variety and vitality—can be grouped into three categories: established American composers, like Harris himself; younger creators, and student writers. In the last category were a complete program given over to music by student composers at the Westminster Choir School and a cantata, to words of Kahlil Gibran, composed by the class of 1938 and presented at their commencement exercises on May 26. In both cases one was struck by the earnestness of expression as well as, here and there, indication of definite talent.

The opening afternoon program of the festival contained music by Samuel Barber, Alvin Etler, John Vincent, Paul Creston and William H. Schuman. On that evening there were works by Victor Landau, Ellen Jane Lorenz, Normand Lockwood, Mary Louise Wright, David Diamond, Harrington Shortall and Edwin Stringham. The first program of May 24 represented the older generation: Leo Rich Lewis, Edgar Stillman-Kelley, Charles Ives and Arthur Farwell, the last-named contributing a vigorous new quintet. In the evening music by Henry Hallstrom, Lewys Thomas, Arvin Loos, Arthur Cohn, Werner Josten and Mabel Daniels was performed.

Three of the later programs on May 26 and 27 were reserved for the flower (in this writer's opinion) of the present generation of American composers—Quincy Porter, Roger Sessions, Walter Piston, Aaron Copland, Harl McDonald and Mr. Harris himself. It is impossible, in a brief space, even to suggest opinions about the numerous compositions which constituted a stimulating week. But this writer wishes to single out, from new works and old heard here, at least a few for special mention because they were somewhat in the nature of a surprise: The Twelve by Cohn, Ives' Sixty-seventh Psalm, Mr. Porter's sonata for viola alone and Mr. Sessions' piano sonata.

CHORAL PERFORMANCES

In addition to the programs listed already, the week contained two choral concerts on May 28, the presentation of the Norton-Harris version of Bach's Art of the Fugue by the Roth Quartet on May 25, several addresses by eminent personages, and two dramatic performances. M. S.

New York Fair Invites Noted Opera and Orchestra Groups

Rumors current when the Metropolitan Opera Association abandoned plans for a spring season this year that it would present a special series at the New York World's Fair of 1939 were confirmed by Mrs. Vincent Astor, vice chairman of the music advisory committee of the fair in the June issue of the Junior League Magazine. Mrs. Astor also confirmed Dr. Walter Damrosch's statement published in the Musical Courier on May 1 that efforts are being made to have La Scala Opera Company of Milan present a series of performances, as well as other European companies. Among these are the Prague National Opera, and Russian, Swedish and German organizations. Although the New York Philharmonic-Symphony Society has been designated as the "official" orchestra for the fair, terms have been discussed, Mrs. Astor said, with the Vienna Philharmonic Orchestra, the Amsterdam Concertgebouw and the Berlin Philharmonic Orchestra to participate.

Possibly eight outstanding symphonic orchestras are to appear on the musical program of the 1939 New York World's Fair as well as numerous choruses and a ballet, it was revealed by Olin Downes, musical director of the fair, at a luncheon of the New York Federation of Music Clubs in the Great Northern Hotel, New York. Mrs. Edgar Stillman-Kelley, who presided, said that a combined chorus of 3,000 voices was to sing at the fair under the direction of Dr. John Warren Erb of New York University. This is to be drawn from the chorus which appears at the 1939 convention in Baltimore, Md.

Lily Pons and André Kostelanetz Married

NORWALK, CONN.—Lily Pons, Metropolitan Opera coloratura soprano, and André Kostelanetz, orchestra conductor, were married at Miss Pons' home in Silvermine here on June 2. Geraldine Farrar and Charles H. Harris attended the couple at the ceremony, which was witnessed by a small group of friends. Miss Pons, who gave her age as thirty-three, was divorced in 1933 from August Mesritz, Dutch financier. Mr. Kostelanetz was born thirty-six years ago in Leningrad. It was his first marriage. The couple left for White Sulphur Springs for a brief honeymoon trip, and will return here before leaving for South America, where Miss Pons has opera and concert engagements. W. L.

Falstaff, Orfeo, Louise and Chenier Rumored for Metropolitan

Lawrence Tibbett, who sang the role of Ford in Verdi's Falstaff in 1925, is expected to have the name part if that opera is restored next season at the Metropolitan Opera House. Rumor also has it that Kerstin Thorborg is to sing the title part in a restoration of Gluck's Orfeo. Charpentier's Louise may be brought back for Grace Moore, Ezio Pinza and Doris Doe. If Beniamino Gigli returns to the company, he may participate in a restoration of Andrea Chenier.

Martha Atwood and George R. Baker Wed

Martha Atwood, former Metropolitan Opera soprano, was married on June 9 in the Methodist Eposcopal Church, Wellfleet, Mass., to George R. Baker. The couple expect to move to New York City about October 1.

Szigeti Extends South African Tour

(*Special cable to the Musical Courier*)

JOHANNESBURG, SOUTH AFRICA.—Joseph Szigeti has extended his tour of Africa to include nineteen concerts. He is to give four in Capetown, five here and two in Durban. The remainder are listed for other cities. S. R.

COMMENCEMENT IN PHILADELPHIA

1938 *GRADUATING CLASS OF THE CURTIS INSTITUTE received diplomas at the fifth commencement. Mrs. Mary Louise Curtis Bok, founder, is third from the left with Cary W. Bok, secretary of the institute, fourth from the left.*

Molinari in Debut With NBC Forces

Italian Conductor Takes Baton of Radio Orchestra—Mitropoulos and Boult Appear

Bernardino Molinari made his debut with the NBC Symphony Orchestra on June 4, when he led the first of his three scheduled programs. A large and much interested audience heard the distinguished Italian leader interpret a list of familiar music, including Beethoven's fifth symphony and shorter works of Paisiello, Catalani, Mendelssohn and Verdi.

The Beethoven symphony had a terse, dramatic reading of energetic sort, with considerable tonal expansiveness in the slow movement. Mr. Molinari, whose appearances with the New York Philharmonic and other American orchestras a few years ago are fresh in the memory, proved an invigorating if at times somewhat inflexible baton figure. The interpretation was authoritative in a technical sense, and full of nervous fire, but lacked somewhat in emotional depth.

The overture to Paisiello's Nina had quaint charm, while the descriptive prelude, At Evening, to Act III of Catalani's La Wally was atmospheric if rather thin music. The *scherzo* from Mendelssohn's Midsummer Night's Dream was done with virtuosity. Last came the overture to Verdi's The Sicilian Vespers, played with ample emphasis on its dramatic and broadly melodic qualities. The audience gave warm applause to the visiting leader. R. M. K.

MITROPOULOS MAKES BOW

Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, made his debut in charge of the NBC Orchestra on May 28 in a program in which he eschewed baton and scores. Already known for his work as guest conductor of the Boston Orchestra, it was the first time he had visited New York as a podium occupant and he won immediate approbation for the authority with which he directed the radio ensemble.

His program opened with his own arrangement of the air When I Am Laid in Earth from Purcell's Dido and Aenas and included also the second symphony of Schumann, Glazounoff's little known first overture (op. 3) on three Greek themes, and arrangements of Chopin's Revolutionary etude and polonaise in A flat by Rogal-Lewitzki.

Most interest centered about the Schumann, which the guest batonist read with full realization of its color and emotional content, if with somewhat personal consideration for detail and *tempi*. This *élan* and eloquence were not confined to the symphony but given also to the rest of the program, being to some extent wasted upon items either unworthy of it or better suited to their own media. Mr. Mitropoulos might well have devoted his musicianly efforts, of which much evidence was given, to material more worthy of his consideration. D. P.

BOULT PLAYS BRITISH WORKS

Works of Anglican composers made up the program conducted on May 21 by Sir Adrian Boult. These embraced the familiar Enigma variations of Elgar, the fourth symphony of Vaughan Williams, performed by Hans Lange and the Philharmonic-Symphony Society several seasons ago; Butterworth's rhapsody A Shropshire Lad, also in the past heard hereabouts, and Holst's Fugal Concerto for flute, oboe and strings (op. 40, No. 2), in which the soloists were John Wummer and Robert Bloom, respectively. The latter indicated folksong ancestry, although stylistically indebted to Bach. In somewhat classical vein, it nevertheless reflects original devices particularly from the standpoint of rhythm. Sir Adrian played the list with authority and musicianly insight. His conception of the Vaughan Williams symphony indicated close sympathy with the composer's own plan. G. M.

Bureau of Arts Bill Passes House Committee

WASHINGTON, D. C.—With favorable action by the House Patents Committee, the Sirovitch Bill providing for the establishment of a Bureau of Fine Arts within the Department of the Interior is expected to be brought up for action before adjournment of Congress. Senator Pepper, co-sponsor of the Coffee-Pepper bill, now withdrawn, has introduced a similar measure in the Senate. C. P.

Berlin State Opera Stages New Work by Mark Lothar

Libretto of Schneider Wibbel Better Than Music—Many Comic Situations—Excellent Performance Warmly Received

By ANTONIO LORA

BERLIN.—The world premiere of Mark Lothar's four-act comic opera, Schneider Wibbel, has taken place at the State Opera. The libretto is by Hans Mueller-Schloeffer. The staging was done by Gustaf Gruengens, general manager of the State Theatre, with decorations and costumes by Traugott Mueller. Lothar is no newcomer on the operatic scene, and although a comparatively young man, the present work is his fourth in this form, in addition to several scores for plays and numerous songs.

The story is laid in Düsseldorf in 1813, during the French occupation of the town, and concerns the townspeople's resentment of Napoleon's rule. In a beer garden, Hopp-Magaenn, a street-singer, egged on by Schneider Wibbel (a tailor) mocks the French in a ribald song. During the ensuing argument, Wibbel insults an officer, is put under arrest and sentenced to four weeks in jail. However, he and his wife, Jin, cleverly contrive to persuade a friend (Zimpel) to take Wibbel's place, and although the ruse works, the unlucky tailor dares not leave his house or his wife's protection. Before his term is up, a policeman comes to Jin with the sad news that her husband died in jail. The distracted Wibbel, realizing that he is now believed dead, and in order to escape this situation, disguises himself and poses as a man of the world before his friends and the townspeople. Again a policeman comes to Jin with the complaint that gossip does not approve of her lighthearted carryings-on with the stranger. After a few exciting and amusing incidents, Wibbel, in his cups, confesses the ruse and reveals himself. He escapes punishment by the sudden announcement that Napoleon has been defeated at Leipsic, and the French move out of Düsseldorf. Amid great rejoicings, the story ends.

Music Lacks Distinction

The music, with the exception of a few brilliant moments wherein the composer captures the wit and sparkle of the story, is rather undistinguished. Despite the conventional "set pieces" that occur throughout the score, and which generally give the singers opportunity for vocal display, the fragmentary character of the music thwarts any chance they might have had in that direction. One of the most amusing pieces of writing occurs in Act III when the mourners of the supposedly deceased tailor sing a dirge-like fugatto *a capella*. Here the composer achieved an effect which, because of its clever treatment, brought forth peals of laughter from the large and brilliant audience. Though the music on the whole was disappointing, the orchestration stamps the composer as one who is adept in the manipulation of his material.

Gruengens' stage management was a veritable triumph, and one regrets that the music did not come up to the high quality of Mueller-Schloeffer's libretto.

The title role was expertly played by Karl August Neumann (baritone), whose voice is not, however, unusual in power or beauty. The part of Jin was sung by Hilde Scheppan, who handled the high *tessitura* with skill and assurance. The street-singer (Hopp-Majaenn) was Else Tegetthoff, whose amusing antics were the subject of hilarious laughter. Eugen Fuchs as a tipsy policeman was excellent, as were also Carla Spletter (Marie-chen), Erich Zimmermann (Moelfes), Gerhard Witting (Zimpel). The chorus was splendid and conductor Johannes Schueler surpassed himself in achieving a smooth performance and obtaining the best results from singers and orchestra. The audience recalled the composer, librettist, and *régisseur* with vociferous applause.

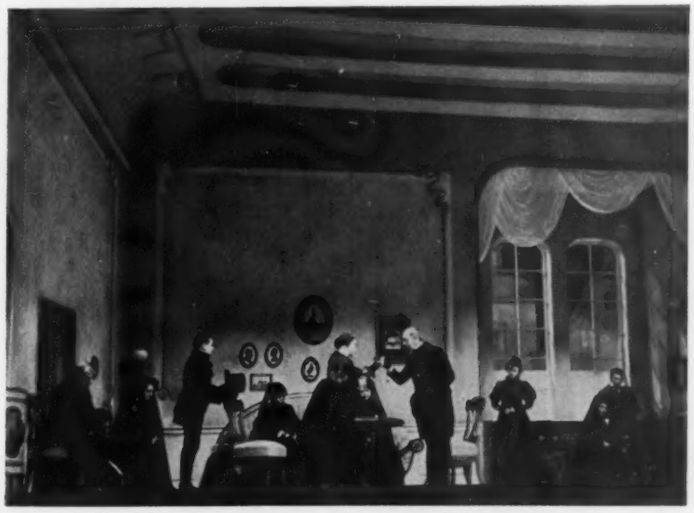
SCENES FROM SCHNEIDER WIBBEL,

comic opera by Mark Lothar, given its world premier at the Berlin State Opera. The story concerns the invasion of Germany by Napoleon's armies and the resentment of the populace to their presence.

At upper right, first act scene in the beer garden in Düsseldorf, where a street-singer (Else Tegetthoff) sings a ribald song mocking Napoleon.

At right, the tailor Wibbel is forced to take to hiding when he is about to be arrested for his anti-French sympathies, another man who resembles him being imprisoned by a ruse.

Below, comic scene of mourning from the third act, when sympathetic visitors bring condolences to Wibbel's wife, Jin, on the supposed death of her husband in prison. (All photos by Scherl's Bilderdienst, Berlin.)



Another successful event was Tosca, conducted by Capuana. Gina Cigna was the heroine, in company with Malipiero (Cavaradossi) and Rossi Marelli (Scarpia).

Novelties Staged

The restoration of a pre-war opera and the first audition of another were excellent. The first, Marcella, by Giordano, consists of three short acts of sentimental character, of which the first and last are rather slight in dramatic action, while the second has pages of vibrant passion and lyrical warmth and sincerity. The audience received the work warmly, especially the protagonists, Tito Schipa and Magda Clivero. Capuana conducted.

The second opera was Il Volto della Vergine (The Face of the Virgin) by Enzo Camussi, libretto by Paolo Buzzi, the story a Florentine legend of the fifteenth century. The author was acclaimed as well as the intelligent interpreters: Sara Scuderi (soprano), Aurelio Marcato (tenor) and Capuana (conductor). Vittorio Accornero made the scenery for Marcella and Luigi Brilli that for the Camussi opus.

Ensemble Concerts

The Societa del Quartetto di Milano presented Walter Gieseking in a program of Bach, Schumann, Weismann, Scarlatti, and a series of pieces in memory of Ravel. The Busch-Serkin duo followed, with a list of Schumann, Bach, Scarlatti, and Beethoven, impeccable in style and expression.

At the Amici della Musica, a varied chamber music program was given by the University Group Orchestra—Mozart, Respighi, Franco Vittadini, Alfonso Castaldi, Handel-Martucci, Pierto Clausetti, and Corelli. The Turin quartet (S. Fuga, E. Pierangeli, E. Ballarini, G. de Napoli) were applauded for their fine readings of Valentini, Brahms and Mozart.

MARY TIBALDI CHIESA

Milan La Scala Opera Ends Season

Premiere of New Work by Camussi and Giordano Restoration Are Features —Cigna, Gigli and Schipa Adorn Casts

MILAN.—The 1938 Scala season is at an end. The last weeks, coinciding with the Milan Fair, were marked successes with every performance sold out. The directors offered spectacular showings of beloved operas, among which was a magnificent (some critics said too magnificent) performance of Verdi's Aida. De Sabata conducted with his usual skill and fire, while the various principal roles were by Gigli, Gina Cigna, Ebe Stignani, Ettore Nava, Tancredi Pasero and Duilio Baronti.

Rosemarie Brancato and Dr. Lester Rothman Wed

Rosemarie Brancato, coloratura soprano, formerly of the Chicago City Opera Company, and Dr. Lester Rothman were married in New York on June 14. Miss Brancato, who has been heard in radio broadcasts and in concert, stepped into the role of Gilda in Verdi's Rigoletto on January 17, 1934, with the Chicago company as a substitute for Marion Talley. Reared in Kansas City, she entered the Eastman School of Music, Rochester, N. Y., where she won scholarships for three successive years. Miss Brancato later became an artist-pupil of Estelle Liebling.

Guest Conductors Lend Zest To Boston's Thronged "Pops"

Arthur Fiedler, Fritz Mahler and Ernst Hoffmann Among Batonists—Wheeler Beckett Leads His Symphony—Piston-Wiener Ballet Wins Encomiums

BOSTON. — Several guest conductors have appeared during the past two weeks to enliven the Symphony Hall Pops Concerts, now enjoying their most successful season in history. There have been only two exceptions to capacity business in the concerts that have been given nightly since early in May. Under Arthur Fiedler's direction these concerts now are financially profitable.

An all-Wagner program on May 22 served to celebrate the Wagnerian Anniversary and benefit the Pension Fund of the Boston Symphony Orchestra. The guest-conductor was Fritz Mahler, who made an excellent impression by the authority of his interpretations and command of the instrumentalists and singers. The soloists, too, were well liked by an audience that filled the house and applauded with enthusiasm and vigor usually associated here only with special festive occasions. The singers, who, like Mr. Mahler, contributed their services to the Pension Fund, were Margaret Halstead, Hazel Hayes, Colin O'More and Raymond Lutz.

On traditional "Harvard Night," there were three guest conductors, all sons of Harvard—Ernst Hoffmann, the able and authoritative conductor of the Houston Symphony Orchestra; G. Wallace Woodworth, who led his Harvard Glee Club through a group of choral numbers, and Leroy Anderson, whose group included his own Harvard Fantasy.

On May 26, Wheeler Beckett conducted part of the program, which included his own interesting first symphony in its first Boston performance.

Mr. Fiedler's final regular Sunday evening program played on May 29, contained music by Glinka, Tschaikowsky and Wagner and the Mozart concerto for three pianos and orchestra. For the last-named number the conductor was also one of the pianists; the other two were Jesus Maria Sanroma and Heinrich Gebhard, both familiar and popular Bostonians and often heard as soloists.

PISTON-WIENER BALLET PREMIERED

The outstanding novelty of the Pops season to date has been the Walter Piston-Hans Wiener ballet, The Incredible Flutist, given its first two performances on May 30 and 31. The choreography of Mr. Wiener and the dancing by him and his associates were plausible if somewhat conventional. The costumes and set of Marco Montedoro were conservative, if handsome. But the music by Piston was not only a *tour de force* of invention and wit and mastery of the instruments; it had zest and vitality definitely of the theater and a vigor that marked it as one of the outstanding ballets of our time. This was not simply an American work to be patronized; it was something to exult over by any standards.

Mr. Sanroma played the MacDowell second piano concerto on June 1. Paul Cherkassky, member of the orchestra, was guest-conductor of the June 4 concert. On the following evening the series of Sunday concerts closed with a request program, with Mr. Sanroma again the inevitable soloist in the equally inevitable Rhapsody in Blue.

OTHER OFFERINGS

There is room for only brief mention of a few other events: a production of Euripides' Alcestis (in English) by the Poet's Theater of Harvard on May 19, 20 and 21, with a well-made musical score by Allan Sly; a concert of the Madrigal Singers under Earl Weidner, in Steinert Hall, on May 23; and a concert by the Harvard Music Club in Paine Hall, Harvard, on May 25, when the program included stimulating and rarely heard music of Prokofieff, Mozart, Roussel, Spohr and Hindemith.

M. S.

American Matthay Association Award Withheld

Although fifteen contestants participated, no award was made in the seventh competition, held on May 25 in Steinway Hall, New York, by the American Matthay Association for the $1,000 London scholarship with Tobias Matthay. Acting under the terms of the grant, the judges, James Friskin, of the Juilliard School, Willard Rhodes, conductor of the Barnard and Columbia Glee Clubs, and Pauline Danforth Whitman, for the association, voted to defer the award this year. Officers of the association, composed of personal pupils of Matthay and approved by him as exponents of his methods, are Albion Metcalf, president; Gertrude Litchfield, secretary; Tsuya Matsuki, treasurer; and Richard McClanahan, editor of the Seventh Journal.

Yale Ditson Fellowship Won by Roger Leroy Cushman

NEW HAVEN, CONN.—The $2,000 Charles H. Ditson Fellowship for one year's graduate study in Europe was awarded to Roger Leroy Cushman, of West Springfield, Mass., at the annual commencement concert of the Yale University School of Music. Dean David Stanley Smith announced the award and, with Professor Hugo Kortschak, conducted the New Haven Symphony and Civic Orchestra, which assisted the students giving the concert.

L. T.

Baltimore Welcomes Operatic Premiere And Saengerfest of German Groups

New Opera by Hopkins Reveals Light Score—Columbia Company's Series Includes Appearances of Robert Weede and Jan Peerce

BALTIMORE, MD.—Still another thread was woven into the unusually rich pattern of the present operatic season when the premiere performance was given of Harry Patterson Hopkins' one-act "grand opera," Her Road to Glory. Although a misnomer, the work aroused considerable interest and a fairly large audience turned out for the event, which suffered considerably from its inadequate presentation. A lamentably small orchestra, conducted by Eugene Martinet, who took over the baton on short notice, struggled with the score abounding in graceful melodies of the tuneful variety customarily associated with operettas.

The story was laid during the Civil War, the leading role being taken by Mary Liberto as Lucille. Constance Hejda, as Lucille's mother, and William Leach, as an officer in the Confederate army, distinguished themselves as best they could. A feature of the performance was a large chorus garbed as Negro slaves, who sang a Spiritual, O Lord, We'se Hy'ar. Mr. Hopkins was brought to the stage at the conclusion of the performance to acknowledge the applause.

DEBUTS IN COLUMBIA OPERA SERIES

The Columbia Opera Company played a return engagement at the Maryland Theatre, made memorable by the local debut in this field of Robert Weede, of this city, who was heard as the elder Germont in Traviata. Mr. Weede, known to a large radio audience through his programs from Radio City, was also heard in the title role of Rigoletto, in which performance Jan Peerce also made his local debut. Weede sang superbly and gave every evidence of being headed for a position of importance in the operatic field. His performance as Rigoletto brought a tremendous ovation from the large audience. Peerce, also, was excellent and handled himself with assurance. All performances were conducted by Emerson Buckley, a highly capable young man to whom much credit must be given for the success of the engagement. During the week, incidental dances were presented by the Baltimore Ballet, choreography by Vera Hax and Edith Joesting, two clever girls who have made a deserved name for themselves.

Aside from these operatic excurisons, the local musical season has dwindled down to the stray recitals, that characterize this phase of the year. The Peabody Conservatory has had its exhibition recitals, many of them fine and of definite interest, and its graduation exercises. The Peabody Chorus made its first appearance under Wilmer Bartholomew, who succeeded the late Louis Robert. Dorothea Ortmann gave her annual recital at Cadoa Hall.

NATIONAL SAENGERFEST

Standing out from these intimate affairs was the giant gathering of the National Saengerfest, which reached its climax at the Fifth Regiment Armory when a chorus of 3,000 voices was heard in a festival concert. An orchestra of seventy-five men was under the direction of Theodore Hemberger, who, with John Eltermann and George W. Poehlman, took turns at directing the huge chorus, in many lovely and rarely heard works. Choral groups came here from all along the North Atlantic seaboard and rivalry was keen for the coveted awards, given out on the closing day at Gwynn Oak Park. All Baltimore extended a warm welcome to the singers, who descended on the city in droves, this being the first time the north-eastern German-American singing societies have been massed here since 1905.

G. K.

Mexico City to Have Summer Festival

Chavez to Lead Orchestral Series—Coolidge Quartet Members to Play Solos—Novelties Announced

MEXICO CITY.—The Symphonic Orchestra of Mexico, under Carlos Chavez, has announced its plans for the coming summer season, which promises to be the most ambitious presented.

Ten concerts are listed, beginning the latter part of June and ending the first week in September. The personnel of the orchestra has been considerably revised. Chavez, always an innovator, has caused something of a minor sensation by placing under contract for this season three outstanding members of the Cleveland Orchestra, Philip Kirchner, Bert Gassman and Rudolph Puletz, Jr. In so doing he ran afoul of the Musicians' Union of this city. However, all difficulties have now been ironed out and the new additions to the orchestra will be heartily welcomed.

Among the soloists to be heard are the four members of the Coolidge Quartet. They are William Kroll, who will play Mendelssohn's violin concerto; Nicholas Moldavan, Bloch's suite for viola; Nicolai Berezowsky, his own violin concerto; and Victor Gottlieb playing Boccherini's concerto for cello.

Among the Mexican soloists scheduled to appear are Francisco Agea, Eduardo Hernandez Moncada, Pablo Moncayo and Salvador Ochoa, all of them in the concerto for four pianos by Vivaldi-Bach. Claudio Arrau, Chilean pianist, will play Beethoven's C minor concerto.

Poulenc's concerto for two pianos heads the list of the music which has never been done before in Mexico. There are also Triana (Albeniz-Arbos), Thus Spake Zarathustra (Strauss), Suite No. 1 (Bach) and a new (third) symphony by the Mexican composer Candelario Huizar.

Mr. Chavez this year will continue his custom of giving six free concerts for workers and six for children.

VERNA CARLETON MILLAN.

Dragonette to Return to Radio Field

Her first transcontinental tour completed, radio is again attracting Jessica Dragonette, soprano. Heard previously on the various networks of the country, Miss Dragonette will decide soon in what manner to make her re-entry.

She has under consideration three types of programs and expects to make an announcement concerning them. A straight concert list has been suggested to her, but she is also seriously weighing a new type, a program wherein she is to play dramatic parts in addition to her singing. The third program offered for her consideration is based on a serial wherein she would have the assistance of a comedy team and would play a role as well as sing.

Miss Dragonette is scheduled to open the new shell in a Milwaukee Park, on August 23, inaugurating a series of concert programs there. She is contemplating writing a book on program building.

TO CONDUCT AT CONVENTION

JACQUES GERSHKOVITCH

has completed his season as conductor of the Portland (Ore.) Junior Symphony Orchestra. Plans are being made for the organization to give concerts at the biennial meeting of the National Federation of Music Clubs in the spring of 1939. Afterwards programs will be given in other cities en route to the Pacific Coast.
(Photo by Boychuk.)

Photo by Toppo, N. Y.

EMMA OTERO

(Soprano)

SEASON 1938-1939 NOW BOOKING

Address below.

COPENHAGEN

With her teacher the American song pedagogue, Frank La Forge, who is also the teacher of Lawrence Tibbett, at the piano, Emma Otero, the Cuban coloratura, began a European "tournée" last evening. . . . She triumphed in the Spanish songs where she showed temperament and coquetry and after "Guitarra Española" the applause was so fantastic that she was obliged to come back time after time.—*"Socialdemokraten"*

The jubilant enthusiasm over the Cuban singer knew no bounds. . . . The audience applauded wildly and it was well deserved.—*"Nationaltidende"*

OSLO

Emma Otero's voice has the same clear and beautiful sound as that of Maria Ivogün. It is full of music and as she understands artistic shading she showed herself to be a complete and finished artist.—*"Dagbladet"*

Spring has come and yesterday we heard the lark in the Universitäts-Aula . . . it was the lightest, most glowing, and happiest singing that one can imagine. A coloratura of most thrilling art. . . . Again and again the applause broke forth in uncontrollable jubilation.—*"Aftenposten"*

The charming singer won for herself a brilliant success and took our critical public by storm. Who could resist such youthful beauty and such enchanting coquetry. She possesses all these qualities with genuine talent, fine musicianship, and stirring and thrilling beauty.—*"Tidens Tegn"*

THE HAGUE

The audience applauded like mad and then more . . . she spins her net and enmeshes her whole audience by her exquisite charm. You may struggle but it is of no avail, you get caught. Her coloratura, her staccatos, and the elasticity of that throat which emits whole fireworks, blinds the audience with cascades of golden shower . . . she simply winds the audience round her little finger. —*"Het Vaderland"*

The large audience clapped and clapped until their hands were aching. Emma Otero sings with Cuban charm and Cuban fire. Spanish songs seem to have been especially written for Emma Otero. Such rippling staccatos, such charming garlands of coloratura. —*"Residentiebode"*

FRANK LA FORGE

PRESENTS HIS ARTIST PUPIL

EMMA

OTERO

IN A TRIUMPHAL TOUR OF EIGHT CAPITALS OF EUROPE

PRESS COMMENT

HELSINGFORS

Emma Otero has been compared with Tetrazzini and other coloraturas, but we, on our part declare, without any doubt that she is above all Emma Otero and as such highly original and charming. Her scales, arpeggios, and staccati are perfect, but she also possesses something else which the majority of coloratura stars do not, that is, imagination, heart, an expressive mimic, and also a phenomenal virtuoso text-technique.—*Selim Palmgren, "Hufvudstadsbladet"*

Emma Otero has a highly developed song technique and her way of living the songs gave evidence of great artistic talent.—*"Suomen Socialidemokraatti"*

BRUSSELS

A voice young and fresh with charming mezzo tints and a technique absolutely fabulous. . . .—*"Independence Belge-Brux"*

The young Cuban artist possesses a soprano voice, supple and light, which she uses with the greatest ease.—*"La Derniere Heure"*

Miss Otero possesses, not only a beautiful voice of most agreeable quality in the medium as well as in the high parts, but she is equally a very gifted and sensitive artist.—*"La Gazette"*

STOCKHOLM

She stood on the stage as a most enchanting revelation.—*"Svenska Dagbladet"*

She sang magnificently, beautifully, and expressively. Her coloratura was perfect. Emma Otero took the public by storm and she won ovations that obliged her to sing many extras.—*"Stockholms Tidningen"*

Otero has soul in the voice and she knows what she sings. Her pianissimo is soft as velvet and remarkably flexible.—*"Nya Dagligt Allehanda"*

AMSTERDAM

Quite late in the season we are having the surprise of a succession of excellent concerts. Emma Otero was not known to us but we would be very much surprised if we do not see her here often again. She sings her folksongs with great insight into the music; she moulds them into small musical pictures with the utmost taste. The public was completely carried away and insisted on encore after encore.—*"Het Volk"*

Her exceptionally flexible voice, her dumbfounding technique, the splendid timbre of her voice, made her win a conclusive victory in a minimum of time. . . . A desire was created to hear this Cuban singer accompanied by that master accompanist, many, many times again.—*"De Telegraaf"*

Charming Emma Otero, who up to that moment had given the impression of a full and brilliant soprano voice, and of a staggering coloratura virtuosity, came into her element . . . the audience was completely carried away.—*"Algemeen Handelsblad"*

Paris notices to be published in a later edition.

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Rethberg and Pinza Appear in Havana

Artur Rubinstein's Pianism Impresses—Mildred Dilling Offers Harp Recitals—Bach's Art of Fugue Heard

HAVANA.—A recent feature was the presentation by Pro Arte Musical Society of Elisabeth Rethberg, soprano, and Ezio Pinza, bass, in two joint recitals. Mme. Rethberg was brought here some years ago by Pro Arte but Pinza was being heard for the first time in Havana on this occasion. Operatic arias, German Lieder and miscellaneous songs were listed on the memorable programs. Both artists received enthusiastic ovations and granted many encores.

ORCHESTRAL SEANCES

With Alfredo Levy, young local pianist, as soloist, in Mozart's (No. 15) and MacDowell's (No. 1) concertos, the Symphony Orchestra of Havana was heard under the baton of Gonzalo Roig. Other numbers were Mozart's *andante cantabile* and *allegro vivace* from the Jupiter Symphony, and two excerpts from MacDowell's second Indian suite. Levy gave fine performances of both concertos. A large audience greeted him.

Mildred Dilling, harpist, appeared with success in two delightful recitals under the auspices of Pro Arte Musical, and gained cordial applause.

The Philharmonic Orchestra of Havana presented an all-French program: Debussy's L'Après-midi d'un Faune, and La Mer (first time by this orchestra) and Ravel's Daphnis et Chloe (second suite) and Bolero. All the works were effectively led by Amadeo Roldan.

Carl Bamberger was guest conductor of our Philharmonic Orchestra, the program being made up of Beethoven's Egmont Overture and fifth symphony, de Falla's Interlude and first Spanish Dance, Roldan's two Little Poems, and Berlioz' Hungarian March. The audience spent much enthusiasm.

RUBINSTEIN IN RECITALS

Artur Rubinstein played with his accustomed magnetism and art. His two recitals at the Principal de la Comedia Theater were samples of rare pianism, with works of Bach, Beethoven, Schumann (Symphonic Studies), Stravinsky (sonata based on Petrouchka), Chopin, Granados, de Falla and Albeniz. Warm tone and brilliant technic enchanted the large audiences.

ART OF FUGUE PERFORMED

The Orquesta da Camera of Havana gave its fourth annual commemoration concert at the Hall of the Lyceum Society under the direction of José Ardevol. The chief numbers were Bach's The Art of the Fugue, Haydn's Oxford Symphony, and Stravinsky's Pulcinella Suite.

A musical evening was given in the Hall of the Havana Yacht Club by Nena Aranda de Echeverria, the program being shared by Mrs. Echeverria's friends, among them Laura Rayneri de Alonso, president of Pro Arte Musical, pianist; Lizzie Morales de Batet, pianist; and Dulce María Blanco de Cárdenas, soprano, both on the board of directors in the same association. Mrs. Echeverria contributed stylistic singing of lovely Cuban songs.

HUBERTO DE BLANCK

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Richard McClanahan to Spend Summer in New York and London

Richard McClanahan is to devote most of the summer in New York to study and writing. He goes to England in August to confer and work with Tobias Matthay. A member of the faculty at Vassar College, Mr. McClanahan is also director of the Riverdale School of Music, which gave its annual concert this spring in Steinway Hall, New York. He was judge for the Philadelphia tournament of the National Guild of Piano Teachers. Jeanne Corby, a McClanahan pupil at the Neighborhood Music School, won the highest award in her class in a recent contest of the Music Contests League of New Jersey.

Toronto Has Promenade Concerts And Brilliant May Festival

Reginald Stewart and Sir Adrian Boult on Podium at Varsity Arena—Soloists Include Marjorie Lawrence, William Primrose and Toscha Seidel—Ormandy and MacMillan Lead Philadelphians, with Zimbalist and Rubinstein Assisting

TORONTO, CAN.—The last month has yielded us much in the way of symphonic concerts, if little in other forms of music. Beginning with the first Promenade Symphony concert of the season (from which nearly 3,000 were turned away), others by this indispensable organization have followed at weekly intervals in crowded Varsity Arena, while the May Festival at Massey Hall gave us four magnificent performances by the Philadelphia Orchestra.

The first of the "Proms" opened brilliantly, Reginald Stewart conducting among other things a glowing Tschaikowsky sixth symphony and the Vivaldi-Bach concerto for four pianos, played by Reginald Godden, Alberto Guerrero, Scott Malcolm and Ernest Seitz. Included also were numbers by the Five Piano Ensemble, in which Mr. Stewart joined these artists.

The next week featured William Primrose, whose playing of many different viola offerings demonstrated again his extraordinary virtuosity, and the Bach Choir who sang the Prince Igor Polovetzian Dances. Die Meistersinger Overture and impressive Franck symphony added to the richness of the program.

Marjorie Lawrence graced the third concert, singing Brünnhilde's Immolation in epic manner, as well as a varied and charming song group, accompanied by the gifted Gwendolyn Williams. The Mozart Haffner and Enesco's Roumanian Rhapsody were further fine examples of Mr. Stewart's conductorship.

He abdicated, however, at the next event in favor of Sir Adrian Boult, whose presentations of Beethoven (the eighth symphony), Holst and Vaughan-Williams were forcefully projected, Mr. Stewart at the piano playing a Mozart sonata and the Ravel concerto in G as well as exquisite encores.

Mr. Stewart resumed the baton on June 2 to give an excellent and difficult accompaniment to Toscha Seidel's lofty Beethoven Concerto and Romance (repeated in part) and a number of fine symphonic offerings. The soloist was tremendously applauded.

MAY FESTIVAL THRONGED

The May Festival packed Massey Hall for four appearances of the Philadelphia Orchestra, Eugene Ormandy conducting the first three, Sir Ernest MacMillan the last. On the first night, Artur Rubinstein played the first Tschaikowsky piano concerto in gorgeous style, the orchestra rising to the same plane in this and several *genre* pieces. The next night, Efrem Zimbalist soared at great height in the Sibelius violin concerto and Mr. Ormandy conducted the Brahms second symphony with sweeping power. Wednesday afternoon had no soloist but needed none. The program consisted solely of Nibelungen Ring excerpts, given a transcendent performance, imperishable in its hearers' memory. That night, the same orchestra, reinforced by the large Conservatory Choir, the Children's Choir (240 voices) and Dorothy Allan Park's Madrigal Singers, with a number of fine soloists and Sir Ernest in his most inspired and most inspiring manner, gave us a deeply moving, exalted Children's Crusade of Pierné.

Among events of local significance were a charming recital by Lillian Wilkinson, a gifted soprano, with Edith Parker Kind splendid at the piano; Mme. de Gedeonoff's outstandingly effective pupils' vocal recital at Hart House, featuring the Canadian premiere of a Russian opera; Poul Bai's splendid showing of vocal pupils and his remarkable chorus, The Vikings, at the Hambourg Conservatory, Muriel Collins accompanying admirably; Frederic Manning's presentation a week apart of two fine recitals by a few of his vocal pupils, with others to follow; Boris Berlin's recital by five of his piano students, including the amazing Alfred and Victor Johnson.

B. P.

Jules Bledsoe Gives Town Hall Recital

Making his first appearance in New York in several seasons, Jules Bledsoe, Negro baritone, gave a concert in Town Hall on June 5 for the benefit of Hope Day Nursery. He presented a varied list which embraced the inevitable Spirituals and four African Songs of Life set by himself.

Mr. Bledsoe, an experienced musician and a linguist of ability, started his list with Beethoven's Hymn of Creation and followed this with another Beethoven air, In Questa Tomba Oscura. Rondel of de Fontenailles was followed by a recitative and air from Donizetti's Maria de Rundez and then came three Gipsy songs of Dvorak. Der Kaddish Fin Mein Shtam of Marks-Cherniavsky was sung in Yiddish.

Mr. Bledsoe was in good form, the voice disclosing unlimited *tessitura* and his readings revealing his musicianship. He affected *pianissimi in alt* to a large extent and generally was successful in control of these. The Spirituals section found him thoroughly at ease and his readings throughout gave evidence of sensitivity of style. Carl Eidler was at the piano, giving competent support.

H. A. S.

Crooks to Sing at Bowl

Richard Crooks, Metropolitan Opera tenor, is to be soloist at a special Hollywood Bowl concert on July 29.

A New Work by

WERNER JOSTEN

SONATA FOR VIOLIN AND PIANO

Will be played at the festival of The International Society for Contemporary Music in London, June 22nd, 1938.

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IN JOINT RECITAL

ALCINDA MIDJO,
violinist, gave a joint recital with Mildred Hieber, soprano, in Steinway Hall, New York. Mme. Midjo previously appeared there and in Town Hall, New York.

Westchester Festival

(Continued from page 7)

sonority and rich tonal coloring. For excellence of interpretation and finish of performance Till Eulenspiel was perhaps the evening's highlight, though the last word in unity of execution was the arrangement of Moto Perpetuo. Mr. Ormandy's thorough musicianship was enthusiastically applauded, bringing as encore, the Bach air for strings.

CHORUS, SOLOISTS AND ORCHESTRA UNDER ROSS

Hugh Ross, festival director, conducted both the chorus and the Philadelphia Orchestra in an excellent program before an appreciative audience of 2,500. The Westchester Festival Chorus is composed of 332 members of fourteen choral groups representing nine Westchester communities and Greenwich, Conn. The soloists were Mack Harrell, baritone, of New York; Elliott Fowler, bass-baritone, of Mt. Vernon; and the festival auditions winners including Dorothy Baker, soprano, of New York, formerly a Westchester resident; Ellen Repp, contralto, of New Rochelle; and Donald Rogers, tenor, of Scarsdale. R. C. Williamson was the accompanying organist.

An admirably chosen program consisted of works by three living composers, with the exception of the selections from the B Minor Mass by Bach, which opened the program, with Mr. Harrell as soloist in the Spiritum Sanctum. The Origin of Fire by Sibelius, was received by the Westchester audience enthusiastically. A lively reading of Enesco's Roumanian rhapsody (No. 1) in A major by Mr. Ross and the orchestra closed the first half of the program.

The highlight of the evening, and one that proved a happy selection, was the magnificent choral work, The Ordering of Moses, by Nathaniel Dett.

Mr. Ross and his assistants who prepared the groups are to be commended for the professional work of the chorus in its unity, tonal balance and quality, precision of attacks and releases, and clear diction. Mr. Ross gave a sincere and dramatic reading of the oratorio and had his forces under admirable control. Tempi throughout were satisfactory and there were brilliant climaxes. Miss Baker, who possesses a light, clear soprano, encompassed tricky rhythmical passages with commendable ease. Mr. Rogers as Moses revealed a tenor voice of beautiful quality, smooth and even throughout, while Mr. Fowler gave dignity and fine quality to the Voice of God. Miss Repp lent her warm, deep contralto to the Voice of Israel. The Word was sung with assurance by Mr. Harrell. The colorful orchestration was blended effectively with the chorus.

The participating choral groups and their conductors were: Greenwich Choral Society, Lowell Beveridge; Westchester Lighting Company (Mount Vernon), George Hubbard; Choral Club of Temple Israel (New Rochelle), Elsa J. Lesser; North Salem Choral Society, Mrs. M. L. Fish; Peekskill Choral Club, Mrs. Harold F. Waters; Civic Choral Club of Port Chester, Anne Merritt; Edgemont Choral Society (Scarsdale). Frank Dunsmore; Eastchester Choral Club (Tuckahoe), Chester G. Garden; Opera Chorus Club of White Plains, Marion London Milholin; White Plains Choral Society, Caroline Beeson Fry; Lyndon Wright Choral Club (Yonkers), Ruth Goodale; Men's Glee Club of Yonkers, St. John's Choir and the Madrigal Society (all of Yonkers), Clifford E. Dinsmore.

Officers and directors of the Westchester Music Festival Association, now completing its fourth season, are Mrs. Valentine E. Macy, president; Edward Prezzano and Jane Deeter Rippin, vice-presidents; A. K. Bowes, treasurer; Mrs. Harold H. Bennett, secretary; Mrs. William T. Heeran, executive secretary; and Mrs. Howard M. Willets, Dr. Laurence D. Redway, Robert S. Erskine, Theodore Wood, Mrs. R. M. Lederer and Canon H. Adye Prichard. Mrs. Julian Olney was general business manager.

JUNIOR FESTIVAL

The junior festival, in the previous week, also offered musical hearings of worthy sort. The concert was a demonstration of the excellent work being done by the younger choral groups of Westchester County.

A fair-sized audience applauded generously the sincere efforts of these high school boys and girls in an interesting program by Weber, Franck, Dett, Tschaikowsky, Chopin, closing with Handel's Hallelujah Chorus. Solo parts were taken by Marion Tarter, soprano, of Eastchester High School; Alvis Tinnin, tenor, White Plains High School; and Sanford Siegelstein, horn, Tarrytown High School—all of whom acquitted themselves commendably in their first appearances before a large audience.

The Columbia University Symphonic Band, under Mr. Simmons' direction, was enjoyed in Dukas' Sorcerer's Apprentice. The music supervisors of participating high schools were Mitchell Vincent, Ardsley; Donald Pirnie, Bronxville; Benjamin Grasso, Eastchester; Alexander Stonehill, Elmsford; F. C. Conklin, Larchmont; Bernard Nye, New Rochelle; Helen Ferris, North Tarrytown; Paul Weckesser, Port Chester; George Hubbard, Scarsdale; Clifford E. Dinsmore, Tarrytown; and J. Dale Diehl, White Plains.

NEGRO CHORAL UNION JUBILEE

The annual spring song jubilee was presented by the Westchester Negro Choral Union at the County Center, under the auspices of the Westchester Recreation Commission. A chorus of 300, under the direction of Leviticus Lyon, showed careful preparation for a program of Spirituals, in which the Negro quality of voice and sincerity of delivery were effective. Mr. Lyon, a capable director, was also enjoyed as soloist in a group of spirituals. Jonathan Brice was the accompanying pianist. Soloists were Emma Ryer, Annabelle Adams, Dorothy Loundes, Estelle Thompson and Mazie McCrae, sopranos, and Arsel Emanuel, tenor.

EUGENIA

BUXTON

IN

SWITZERLAND

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ZURICH

April 27

Neue Zürcher Zeitung

"Dazzling piano playing.
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. . . Plasticity and brilliance
. . . Strong and original gift."

Tages Anzeiger

"Artistically, Eugenia Buxton has the power to fascinate.
A masterful achievement in every way was Chopin's Andante Spianato e Polonaise.
Eugenia Buxton's Beethoven also lingers in one's memory."

". . . Masculine decision
. . . Surprisingly developed technique
. . . Bell-like, delicately tinted tone."

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GENEVA

April 30

Journal de Genève

"Eugenia Buxton is incontestably a gifted pianist."

". . . Masterful approach;
. . . Resourceful, brilliant technique
. . . Sonorous quality of tone
. . . Clear and incisive rhythm."

La Tribune de Genève

"One must admire the great qualities of this pianist."

". . . Mastery of the keyboard
. . . Chiseled pianistic coloring
. . . Admirable rhythmical energy
. . . Intelligent musicality."

•

THE NETHERLANDS

THE HAGUE

May 10

Haagsche Courant

"Eugenia Buxton's playing proved a born pianist with a well-bred temperament.
Striking control is demonstrated in this high-spirited temperament."

". . . Excellent virtuosity
. . . Fresh, sensitive delivery
. . . Intelligent style."

De Nederlander

"A born pianist.
Her playing is fresh, healthy, clearly showing appreciation and understanding.
We appreciate the real pianoforte playing which finds its origin in genuine enthusiasm.
A pleasant introduction and we should very much like to hear more of Eugenia Buxton."

". . . Technically very superior
. . . Refinement never neglected
. . . Her touch is beautiful — very beautiful."

•

AMSTERDAM

May 14

De Telegraaf

"Eugenia Buxton made her first appearance in the leading musical centre of this country.
Her success was great."

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. . . Technically mistress of musical problems.
. . . Excellent renditions."

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Illinois Orchestra Lists Introduce Varied Fare

Saidenberg and Solomon Conduct, Guy Maier Soloist—American Opera Company Appears—Studio Recitals in Profusion

CHICAGO.—Daniel Saidenberg, conductor and founder of the Saidenberg Symphonietta, directed the Illinois Symphony Orchestra in a program embracing the Honegger symphonic poem, Pastorale d'Eté, Sowerby's symphonic poem, Prairie, and Beethoven's C minor symphony in a manner that brought new laurels to the competent orchestra leader. The former solo cellist of the Chicago Orchestra by the virtue of his readings reflected the thorough musician with new yet sane ideas, imaginative insight and orchestral mastery. Sowerby's atmospheric poem has never been heard to better advantage.

Making his farewell as regional supervisor of the Federal Music Project, Guy Maier appeared as soloist with the Illinois Symphony Orchestra, giving first performance here of Mozart's C major concerto and William Pelz's sentimental Rhapsody. Superbly seconded by the orchestra under Albert Goldberg, Maier won emphatic success in both novelties.

Izler Solomon, regular conductor of the Illinois Symphony Orchestra, created excitement by his illuminating performances of Brahms' D major symphony, Debussy's three nocturnes, Mozart's Magic Flute Overture and Weinberger's Schwanda, the Bagpipe Player.

BERTHA OTT PRESENTS CONTEST WINNERS

Winners of the 1938 student and young artist contests of the Society of American Musicians gave their awarded recitals at Kimball Hall under Bertha Ott's management as follows: Frances Eiermann, Muriel Fine, Lydia Truc, Lillian Johnson, Estelle Langlois, Carol Silver, pianists, and Robert Basso, violinist, May 27; Lois Fehr, soprano, and Winston Johnson, organist, May 31; Julian Leviton, pianist, June 7; Ray A. Schuessler, baritone, and a quintet of Israel Baker, first violin; Charles Zila, second violin; Robert Alexa, viola; Goffredo Mazzari, cello, and Elizabeth van Pelt, piano, June 9.

AMERICAN OPERA COMPANY PERFORMANCES

After performances in the Auditorium Theatre the American Opera Company, Anna del Prada, president, invaded new premises when they presented scenes from Carmen, Rigoletto, Bohemian Girl and Aida in Curtiss Hall, May 26; Il Trovatore at the Lakeview High School Auditorium, the following night, and La Traviata in Kimball Hall, June 16. Mme. del Prada, indefatigable in her task, may well be proud of her achievements as impresario and operatic coach.

MRS. HERMAN DEVRIES' JUNIOR CLASS IN RECITAL

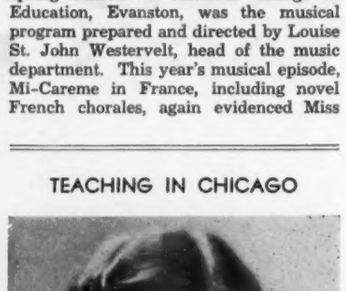
The Francis I room of the Congress Hotel was packed for the concert given by twenty-two junior students from Mrs. Herman Devries' large class. Ranging from eight to eighteen, these youngsters showed maturity by their singing, clear enunciation, and their style above all reflected credit on their meticulous mentor in songs and arias of uncommon difficulty. Wanda Bischovitz, Dorothy Goldberg, Genevieve Burke, Sherer Jean, Alba and Dolores Messar, Betty Stubbs, Jacqueline Farrinan, Eileen Berkley, Barbara Edwards, Grace Kratz, Pauline Marx, Maymie Cannon, Marie Therese and Regina Gallagher, Dolores Metzger, Barbara Barton, Natalie Peffer, George Ellis and Mary Kern are collectively congratulated for the efficiency of their work. To hear youngsters sing operatic arias and duets in French, Italian and English and German Lied is no novelty, but when twenty-two show such uniform excellence it is news.

MARK LOVE ACTIVE

Mark Love, bass baritone with the Chicago City Opera and staff artist of WGN, Mutual Broadcasting System, is learning several roles for next season and fulfilling oratorio and radio engagements. He also teaches the art of singing at his Chicago studio. Recently we had occasion to hear a sextet of unusually talented vocalists—Gladys LaRue and Marjorie Moulton, contraltos; DeWayne Carnes, baritone; Arnold Hannberg, tenor; Gertrude Hanson, mezzo and Virginia Gill, soprano—who have been exceptionally well trained. All spread their mentor's doctrine via the ether or in concert and recital.

An outstanding feature of the annual spring festival at National College of Education, Evanston, was the musical program prepared and directed by Louise St. John Westervelt, head of the music department. This year's musical episode, Mi-Careme in France, including novel French chorales, again evidenced Miss Westervelt's excellent taste and skill in program building as well as in chorus directing. Her choir sang with enthusiasm, fine regard for tone and balance and understanding.

TEACHING IN CHICAGO



EUNICE STEEN (Mrs. Forrest Lamont) soprano of the Chicago City Opera Company, is continuing the late Forrest Lamont voice studio in Chicago. Mrs. Lamont will hold classes throughout the summer. (Photo by Maurice Seymour.)

LOLA FLETCHER SINGS IN QUARTET

Singing the soprano part in Morning of the Year at Pilgrim Congregational Church, Lola Fletcher, Chicago Opera soprano, encompassed the unusually high altitude with ease, emitting clear, ringing tones with skill and finish.

HANS HESS PUPIL HEARD

Alberta Holstein, cello student of Hans Hess, played in a joint recital on May 25 in a manner which showed the thoroughness and conscientiousness of Mr. Hess' instruction.

ESTHER GOODWIN SINGS

Esther Goodwin, contralto, appeared in recital for the City Traffic Club at Lake Shore Athletic Club and for the British League of Women at the Blackstone Hotel.

RICHARD CZERWONKY'S CLASSES

Richard Czerwonky's conducting class gave a concert with members of the DePaul Symphony Orchestra, when Marie Hildemann, Luella Kramer, Lee Timer, Wanda Ercha, Herbert Horn, Chester Bagg, Thomas Siwicki, Norma Copello, Gwendolyn Kinsley and Joanne Stefanik showed the result of fine training. A program of chamber music by his ensemble class was another compliment for this musician.

ELAINE DE SELLEM STUDIO NOTES

Sister Mary Norinne, R.S.M., was heard at the International Catholic Alumnae Conference at Joliet, Ill. Sister Mary Eugen, who played accompaniments for this group, is also a student of Miss De Sellem. Margaret Thurston sang three scenes from Carmen in a performance by the American Opera Company at Curtiss Hall.

Elaine De Sellem sang at the Arts Club May 5 in a performance of Sigmund Spaeth's Musical Adventures of Jack and Jill, given by the professional musician members of the club.

LOLA FLETCHER PRESENTS STUDENTS

The students which Lola Fletcher presented in recital are fine examples of the excellent vocal method of this progressive teacher. First mention is given Bernice Kessler and Caroline Haas because of the maturity and artistic finish of their singing. Miss Kessler revealed a rich mezzo voice in songs and an aria. The Jewel Song from Faust brought out Miss Haas' many excellent qualities. Ten-year-old Jean Breyfogle won enthusiasm for her account of the doll aria from Tales of Hoffmann. Harriet Rosenberg, Barbara Madden and Arnold Bailey also offered effective singing.

LEVY PUPIL ENGAGED

Alice Jefferson, a former student of Heniot Levy, has been engaged as piano instructor at Isabella Thoburn College, Lucknow, India.

HANNA BUTLER STUDENTS' ACTIVITIES

Marcy Wescott, niece and student of Hanna Butler, sang the lead in Two Bouquets, a Victorian operetta, which opened at the Windsor Theatre, New York. Before leaving for the East Miss Wescott gave a program at the Musical Arts Club. Mildred Boberg, soprano, and Terry Rivett, tenor, recently gave a program of sacred music at the Bethel Church and a joint program at the Shrine installation at Elgin, Ill. Paula Zwane, soprano, offered songs for the Musical Arts Club; was soloist at the Chicago Lawn Presbyterian Church and the Central Church of Brook, Ind., and sang at the Y. W. C. A.

ROUNDS' PUPILS IN TRAVIATA

Erma Rounds' opera class gave a fine performance of Traviata under the expert leadership of Edgar Nelson at Kimball Hall. Singing admirably and acting with aplomb Frances Padgett, Marion Gathercoal, Orpha Martin, Paul Durham, Frank Lakowski, Robert Schoen, George Martin and Lonnie Fox proved the excellent results Miss Rounds obtains with her voice students aided by Bernard Cantor, stage director, as dramatic coach. Robert Olshack, who sang Alfredo, has profited from the instruction and coaching of the French tenor and teacher, Louis Rousseau.

RENÉ DEVRIES.

Hanna Butler Lectures at Wisconsin Music Teachers' Convention

SHEBOYGAN, WIS.—An illuminating lecture on tone production was given by Hanna Butler, voice teacher of Chicago, at the Wisconsin Music Teachers' Association's annual convention here. Mme. Butler's experiences as a teacher, both here and abroad, yielded many interesting reminiscences. Her pupil, Thelma Jensen, illustrated the lecture with beautiful singing of English and French compositions.

B. D.

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Anna Fitzu Founds Opera School at Chicago Conservatory

CHICAGO.—Anna Fitzu, American operatic soprano, has founded an opera school in connection with the Chicago Conservatory of Music. Miss Fitzu, vice-president of the Chicago City Opera Company, contributed greatly to the cause of opera by her presentation of Intime Opera Mornings, a series of musiclogues offering abridged reviews of operas in the City Opera repertoire. An extended series of these will be given at Miss Fitzu's opera school.

Miss Fitzu will teach voice as a portion of the work laid out for the opera school, but primarily will present whole operas in the school auditorium, stressing stage deportment, personality, dramatics and interpretation. Miss Fitzu has sung in America as a member of the Chicago, Metropolitan, San Carlo, Philadelphia and Ravinia Opera companies.

In addition to her Chicago Opera Mornings Miss Fitzu will accept a few engagements in Illinois, Iowa, Indiana, Wisconsin, Michigan and Missouri, presenting the same programs.

Rudolph Reuter's Activities

Rudolph Reuter has returned from a southern trip through Mississippi to New Orleans, on which he appeared for the second time in Hattiesburg. This month he goes to Kansas and in July gives a recital in Chicago in connection with his summer master classes. Again he has summer master classes in Los Angeles in August and September. In the fall Mr. Reuter goes on an Eastern tour including a concert in Columbus, Ohio.

Raab to Teach at Chicago Musical College

Alexander Raab, Hungarian-American pianist, returns to the Chicago Musical College for the initial part of its summer session, June 20 to July 30. He gives instruction on the Moor Double Keyboard Piano as well as general piano work.

Martinelli Sings at San Antonio Fiesta

SAN ANTONIO, TEX.—Giovanni Martinelli, tenor, appeared for the Queen's Coronation, the chief event in the Fiesta de San Jacinto. Mr. Martinelli sang Nina (Tanara), Musica Proibita (Gastoldon), Cielo e Mar from Gioconda and La Donna e mobile from Rigoletto with ringing quality and was obliged to respond to encores. Fine orchestral accompaniments were played, under the baton of Otto Wick. Other orchestral numbers were given. Another event of interest was La Noche de Fiesta, when a program of typical Mexican songs and dances was given, accompanied by an orchestra under the direction of Don Eduardo Martinez, who was also master of ceremonies.

The opening program of Music Week was dedicated to the late Mrs. Eli Hertzberg, who had worked many years for its success. The Federal Music Project contributed its share with two excellent orchestral concerts. Frances Rix, pianist, of Fort Worth, Tex., was the soloist at the first concert, playing with fine tonal style and clear cut technic the Liszt E flat major piano concerto. S. W.

American Conservatory at Fontainebleau Announces Concert Series

Sixteen concerts are to be given this summer, under the auspices of the American Conservatory at the Palace of Fontainebleau, France. Several private recitals are also to be offered. Faculty members to appear include Robert and Gaby Casadesus, duo-pianists; Nadia Boulanger, who is to conduct; Marcel Dupré, organist; Paul Bazelaire, cellist; Andre Asselin, violinist; Rene LeRoy, flutist, and Pierre Jamet, harpist. The Princeton Glee Club (James Giddings conductor) will have Emmuelina Pizzuto, pianist, assisting; Madeleine Grey is listed for a song recital; Denise Soriano and Lola Bobesco, violinists, trained by Jules Boicherit of the faculty, and Corinne Frederick, of St. Louis and Emma Endres, of Toledo, pianists, and former students, are to be heard.

Hubert and Dilling Play at Flora Macdonald College

RALEIGH, N. C.—Marcel Hubert, cellist, and Mildred Dilling, harpist, brought the concert series at Flora Macdonald College here to a close. Hugh Williamson, dean of music, was accompanist for Mr. Hubert who revealed a broad, rich tone, and unusually able technic, as well as abundant musical feeling in his contributions. Miss Dilling played with charm and refinement of style. An enthusiastic audience demanded many encores. R. J.

ASSISTS GLEE CLUB

WILLIAM REID
was accompanist at the spring concert of the Inter-Fraternity Glee Club at Midston House, New York. He is conductor of the Brooklyn Light Opera Company.

Kansas City Has First Local Offering of the Verdi Requiem

Conservatory Chorus and Soloists Heard—Iolanthe Staged by University Forces—Hanson Leads Program of His Works

KANSAS CITY, MO.—Helen Marshall, coloratura soprano of New York, was heard in recital at the Second Triennial Convention of the General Federation of Women's Clubs. Gluck and Rossini arias, German Lieder, Ronald, Bax, Lehmann and Rimsky-Korsakoff numbers made up her program. Miss Marshall sang with consistent artistry throughout and was well received, responding with encores.

Various convention programs were given by the Kansas City Conservatory Orchestra (Forrest Schulz, conductor), Harold Van Duzee, tenor, and the Van Duzee Singers, Stanley Deacon, baritone, and the Conservatory Chorus (Mr. Deacon, director), Rose Ann Carr Millsap, soprano, George Lovesee, tenor, Wiktor Labunski, Philip Warner and Pearl Roemer Kelley, pianists, the Sigma Alpha Iota String Ensemble and Mrs. H. Lewis Hess, contralto (representing Mu Phi Epsilon).

IOLANTHE STAGED

The University of Kansas City sponsored three performances of Iolanthe by Gilbert and Sullivan on the university campus, and in the auditorium of the William Rockhill Nelson School. Maxine Martin as Queen of Fairies was outstanding. Marion Cantwell as Phyllis was effective and Robert Bernauer as the Lord Chancellor revealed a decided histrionic flair, coupled with a good voice. Dr. Robert D. W. Adams of the music department trained the soloists and chorus and conducted. Carl C. Johnson was in charge of the stage and dramatics and Dorothea Spaeth directed the chorus dances. The University Orchestra coordinated nicely with the principals, especially at the final performance. Harold Newton, first violist of the Philharmonic Orchestra, directed the University Orchestra in Hungarian Lustspiel overture (Keler-Bela) and Ballet Egyptienne (Luigini) preceding the opera, proving himself an interesting leader. About a thousand people attended.

VERDI'S REQUIEM SUNG

Verdi's Requiem was given an arresting first performance locally by the Kansas City Conservatory Chorus augmented by eighty vocalists under the musicianly direction of Stanley Deacon. Rose Ann Carr Millsap, soprano, scored heavily. Other principals who sang commendably were: Mrs. Raymond Havens, contralto, Walter Ehrnman, tenor, and David Grosch, baritone. Philip Warner and Pearl Roemer-Kelley assisted at the two pianos in Mr. Warner's arrangement of the score. A capacity audience expressed their enthusiasm in pronounced applause. Over a hundred were turned away.

N. A. N. M. FESTIVAL

The Kansas City Branch of the National Association of Negro Musicians held a song festival at the Municipal Music Hall. The chorus of 300 (consisting of fourteen Kansas City church choirs) was directed by J. Wesley Jones of Chicago. Under this dynamic leader, the choir gave refined, imposing interpretations of Listen to the Lambs (R. Nathaniel Dett), Swing Low, Sweet Chariot and Hallelujah Chorus (Handel). Mrs. Hurda Miller and Clyde Washington were at the pianos. The choirs under their church directors participated individually featuring Kansas City negro composers: Eric Franker, the late W. Clark Smith and William Dawson. Another Kansas City composer, Ophelia W. Jackson, conducted the massed choir in her own composition, Negro Musicians. V. Seymour Brown is president of the Kansas City Branch of the National Association of Negro Musicians.

OTHER EVENTS

Nora La Mar Moss, contralto, was a guest soloist at the Missouri State P.E.O. Convention at Excelsior Springs. Fredda Longfield, violinist, and Mrs. Gerald Cross, pianist of Lathrop, Missouri, shared the program.

Recent features of Music Week at Kansas University, Lawrence, were a song recital by Helen Marshall and a program of Howard Hanson's works with the Kansas University Orchestra, the composer conducting. The Nordic Symphony was programmed.

CHAMBER CYCLE PLANNED

An important musical series for Kansas City occurs next April 12-13-14-15-16 and 17 when the Pro Arte String Quartet of Brussels, Belgium, plays the entire cycle of the sixteen Beethoven quartets. Mrs. Elizabeth Sprague Coolidge of Washington, D. C., is presenting the series to the University of Kansas City and the Chamber Music Society. The concerts will be held in the William R. Nelson Gallery. C. C. B.

Miquelle Heard in Milwaukee

Georges Miquelle, cellist, recently presented a recital for the Women's Club of Wisconsin at Milwaukee playing the Mozart-Cassado concerto in D major, the Bach suite in C major and Boccherini's A major sonata as well as several shorter numbers with Mary Manning at the piano. He is to be soloist this summer under Albert Stoessel's direction at Chautauqua, N. Y., playing Bloch's Schelomo.

Gardner Read Awarded Fellowship

Gardner Read, American composer, has been awarded a $1,000 fellowship to attend the six-weeks' festival at Munich granted by Miss Mary Crowell. Mr. Read sails on July 9 and remains at Munich until September 7. He plans also to visit Salzburg, Vienna, Budapest, Rome, Florence, Milan, Geneva and Paris, returning to the United States in October.

Said of EUNICE NORTON:

"EUNICE NORTON CAPTIVATES CROWD. HER INTERPRETATIONS ARE FORCEFUL, INTENSE, FULL OF TEMPERAMENT AND VITALITY."
—*Washington (D. C.) Herald*

"SHE HAS TECHNICAL APLOMB, ABUNDANT ENERGY, A KEEN SENSE OF RHYTHMIC CONTRAST AND LYRICAL SWEEP."
—*New York World-Telegram*

NBC ARTISTS SERVICE,
RCA Bldg., New York
George Engles, Director

Bethlehem Bach Festival

(Continued from page 7)

the choral performances of selected cantatas and the St. John Passion on the first day, and the B minor Mass on Saturday.

Soloists for both days were Louise Lerch, soprano; Lilian Knowles, contralto; John Priebe, tenor, and Julius Huehn, bass, with smaller roles in the Passion sung by Edward Rhein, baritone (Pilate), Howard J. Wiegner (Peter), Mrs. Lloyd T. Deibert (Maid), and Edson Hardy (Officer and Servant). A novelty this year was the inclusion of a harpsichord in the instrumental ensemble, played by Ernst Victor Wolff, while T. Edgar Shields was again the festival organist. As usual, the audience on the first day rose and joined in several of the chorales.

Cantatas and Passion Sung

Friday afternoon's session began with Cantata No. 72, All Things Are by God Ordained, followed by a novelty in the alto aria, Bekennen will ich seinen Namen, from a lost cantata, several pages from which were found in 1925 and published a decade later; and the duet, We Hasten with Feeble but Diligent Footsteps, from Cantata No. 78, sung by all the sopranos and altos of the choir.

These were examples of the versatile but less towering aspects of the composer's genius, despite the engaging instrumental tracery of the first cantata and the delightful fragment for contralto voice (in Bach's more buoyant manner). The placid tunefulness of the duet for feminine voices was conveyed with delicate tonal quality and smoothness by the vocalists. With the first measures of rich polyphony ushering in the St. John Passion, listeners were carried into another world. The afternoon session concluded with the chorale following the section describing Peter's denial, and the second part was performed in the evening.

The reverent and devotionally true spirit of the singing merited praise, for there is nothing of the virtuosic in the attitude of these singers, drawn from the households, business offices and factories of the district. While in brilliance of quality the choir is not one of the most sensational, its ability to produce apparently inexhaustible resources of mellow, sustained tone always rouses wonder, and the driving power and fervency with which it proclaims such passages as the Sanctus of the Mass is an experience.

Solo honors were divided somewhat equally, though Mr. Priebe, a young tenor trained at the Eastman School of Music, appearing at the festival for the first time, roused especial approbation by the musicianship and sense of style shown in his singing of the Evangelist's part. Miss Knowles, in her second year at Bethlehem, had gained in the management of a voice rich in quality, if not one of the most flexible. Miss Lerch, a familiar figure at these events, sang with taste and tonal clarity that easily dominated the orchestra. Mr. Huehn, not at first in his best estate, won listeners increasingly by his benevolent singing of the words of Jesus. Lesser roles were done acceptably.

In the instrumental ensemble, the skilled playing of Mr. Wolff was of material benefit in the stylistic aspects of the performance, while the seasoned players of the Philadelphia Orchestra gave distinguished tonal qualities and excellent solo work in the *obbligati*.

Thirty-first Hearing of Mass

Dr. Carey's forces reserved their most heroic efforts for the thirty-first hearing of the Mass in B minor, sung in its entirety according to custom at two sessions on Saturday afternoon. Despite the close atmosphere, which imposed difficulties on the conductor and performers, the singing was noteworthy in sustention of tone and attack after a somewhat leisurely Kyrie Eleison. Outstanding was perhaps the marvellous tonal painting of the Credo, though the Qui tollis, the Sanctus and final Dona nobis pacem were exceptional in richness and weight of tone. Dr. Carey's *ritards* may sometimes be open to the charge of abruptness, but this is an old Bethlehem custom which obtained to some degree in the days of the late Dr. J. Fred Wolle, while the style of the flexible beat and quivering hand are direct inheritances from the regime of that sovereign choral leader.

The arias and ensembles were worthy if not particularly brilliant in style. Miss Knowles, with her three airs in contrasted manner, imposing some of the greatest difficulties in all music, gave satisfying fervency to the Agnus Dei, and smoothness to Qui Sedes, and the florid embellishments of Laudamus Te were cleverly approximated. Mr. Huehn did well with Et in Spiritum Sanctum, while the interminable Quoniam, with brass *obbligato*, remained a problem, as it is usually. Mr. Priebe, praiseworthy in style, if a trifle light in quality, gave an acceptable version of the Benedictus. Miss Lerch contributed clear voice and efficiency in her ensemble work.

Tonally, the orchestra was superior to many heard at Bethlehem in other years, being warm and full in quality. The strings were dependable, while the woodwinds and brasses (the latter being assigned some of Bach's most heroic paeans) sounded true in pitch and sensitive in quality. Especial honors were won by Marcel Tabuteau, oboe, William Kincaid, flute, Saul Caston, trumpet, and by the players of antique instruments, Ernst Victor Wolff, harpsichord, Samuel Lifschey, viole d'amour, J. Smit, viola da gamba, and L. di Fulvio, oboe d'amore.

Choral Lists Sung in Indianapolis

High School a Cappella Choir, Saengerbund and Maennerchor in Spring Programs

Indianapolis, Ind.—A recent concert was that of the Technical High School A Cappella Choir at the World War Memorial under the direction of J. Russell Paxon. The choir was heard in religious and folk songs and Spirituals, sung with precision and a reassuring sense of having more power in reserve than is usually required. Sonja Guigo was soloist in One Fine Day from Madam Butterfly and Elisabeth's Prayer from Tannhäuser. A string ensemble contributed numbers which at times were inaccurate in pitch.

Another concert was given at the Athenaeum by the local Saengerbund, which was founded fifty-three years ago. William Kappelhoff directed three different choruses, all of which had a beautiful quality, especially the male group. Louis Winsel of Cincinnati contributed double bass numbers and evoked much applause.

Karl Rechzeh directed the local Maennerchor in its last program of the season. Grieg's Landerkennung was the major offering. Kloepper, Kirchl, Haesser, Purcell, Sturm-Biel and Andrew works found the chorus in warm dramatic interpretations and agreeable tone. Due to the illness of Louise Essex, a capable substitute was secured in Bomar Cramer, whose last appearance was with the local orchestra. Piano works by Bach, Brahms, Rachmaninoff and Ravel revealed colorful shading and interpretative gifts.

The Park Board has laid plans for band concerts to be held in the city parks this summer.

Edwin Arthur Kraft, organist of Cleveland Trinity Cathedral, appeared in concert at the Tabernacle Presbyterian Church, playing a lengthy program. His outstanding numbers were German chorale arrangements and the prelude and fugue in G of Bach. Potent expression and strong musical knowledge were shown in these numbers. H. C. G.

PLAYS OWN WORKS

VERA VINOGRADOVA,

Russian composer-pianist, was presented in a program of her compositions by the music committee of the MacDowell Club, New York. Assisting artists were Raymonde Delaunois, soprano; Boris Schwarz, violinist, and Nicolai Graudan, cellist. (Photo by Rudolfs Balodis, Riga.)

Giannini-Simon Radio Opera to Be Premiered

The radio opera, Beauty and the Beast, music by Vittorio Giannini and libretto by Robert A. Simon, commissioned by the Columbia Broadcasting System, is to be completed by the composer this summer while abroad. He attended the premiere of his The Scarlet Letter, which was sung at Hamburg on June 2. CBS plans to offer the work on an Everybody's Music broadcast.

Although this was the only operatic commission made by CBS, five other American composers were named to write radio offerings. These are Quincy Porter, Robert Russell Bennett, Leo Sowerby, Jerome Moross and R. Nathaniel Dett.

St. Louis' Municipal Opera Celebrates

Twentieth Year of Summer Presentations Opens with Premiere of New Jerome Kern Operetta

St. Louis, Mo.—The twentieth anniversary season of the St. Louis Municipal Opera was inaugurated on June 3 with the world premiere of Gentlemen Unafraid, the recently completed work of Jerome Kern, Otto Harbach and Oscar Hammerstein II. The revolving casts for this season's twelve productions comprise more than seventy stage luminaries, comedians, dance specialists and other entertainers. A singing and dancing ensemble of ninety-two and a symphony orchestra of fifty members under the direction of George Hirst is again to be featured. All productions are under the direction of Richard Berger, serving his third season. The Municipal Open Air Theatre in Forest Park, where the productions are held, has undergone several major changes since last season, among which are pergolas at either side roofed to shelter 10,000 persons in case of rain.

From June 3 to August 28 the repertoire includes: Gentlemen Unafraid, Of Thee I Sing, White Horse Inn, Roberta, Virginia, Lost Waltz, Chimes of Normandy, Rosalie, Knights of Song, Gingerbread Man, the annual production for the children, Show Boat and a twelfth attraction still to be announced.

Among the principals will be Gladys Baxter, Margaret Carlisle, Nancy McCord, Fifi D'Orsay, Natalie Hall, Ruby Mercer, Norma Terriss, George Rasely, Hal Forde, Frank Moulan, Oscar Shaw, Ronald Graham, Joseph Macaulay and Jack Sheehan.

The Civic Music League subscription for next season is practically filled and the artists announced are John Charles Thomas, Nathan Milstein, the Cincinnati Symphony Orchestra directed by Eugene Goossens, the Trudi Schoop Ballet and the duo-pianists, Luboschutz and Nemenoff.

The Little Symphony begins its fourth season of outdoor concerts on June 17 in the Washington University Quadrangle under the baton of Hans Lange. Two soloists scheduled are Corinne Frederick, clavichordist, and Samuel Mayes, cellist, former St. Louisan and a member of the Philadelphia Orchestra. O. C.

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Work by Siegfried Wagner Produced at Berlin Opera

Cilea Visits German Capital—American Singers Score—Japanese Leads Concert

BERLIN.—Siegfried Wagner's Der Schmied zu Markenburg had its local premiere at the State Opera, under the musical direction of Prof. Robert Heger. The work disappointed in spite of the excellent efforts of the soloists, chorus and orchestra. The music lacks in unity and the plot is dull. The stage-pictures, on the other hand, were gorgeous and gave pleasure to the eye. Fritz Wolff, tenor, sang the title role with understanding and musicality. Margarete Klose, contralto, was splendid in every way as the aged mother. Charming also were Tiana Lemnitz and Käthe Heidersbach, sopranos, in the roles of the young girls. Others in the cast, all excellent, were Marcel Wittrisch, Jaro Prohaska, Walther Grossmann, Josef von Manowarda, Erich Zimmermann, Karl August Neumann, Otto Hüsch, Benno Arnold, Wilhelm Hiller. The stage management was by Edgar Klitsch "as guest." The chorus was led by Karl Schmidt.

AMERICAN ARTISTS IN OPERA

Rolf Gerard, American tenor, has scored unusual successes here as Des Grieux in guest performances of Massenet's Manon, a work restored to the State Opera repertoire after an absence of many years. Gerard, who has sung the part in French and Italian in America, presented it in German, easily overcoming the difficulties of the language. The warm and charming quality of his voice, his brilliant high notes and histrionic ability were greatly appreciated. Manon was sung by Maria Cebotari, with delicacy, charm and beauty. Others in the cast who added to the success were Willy Fassbaender, Erich Zimmermann, Hilde Scheppan, Else Tegetthoff, Olga Rieser, Wilhelm Hiller and Karl Neumann. The musical management was in the capable hands of Karl Elmendorff, who conducted with understanding and temperament.

A fine appearance was made at the Volks Opera by Dorothy Larsen, young and promising American soprano, who gave a guest performance as Martha in d'Albert's Tiefland. Miss Larsen's dramatic interpretation of the part was excellent. Her voice possesses a sweet, warm quality, her diction was perfect, and her entire appearance was exquisite. Hans Udo Müller, genial young artist, conducted.

CILEA WORK IN LOCAL BOW

The Deutsche Opernhaus brought out the first German performance of Francesca Cilea's Adriana Lecouvreur. The composer, now director of the conservatory in Florence, was feted. The title role was sung poignantly by Berta Stetzler, dramatic soprano. Elsa Larcen also gave an excellent performance. The tenor was Valentin Haller. The costumes were brilliant, the stage-pictures exquisite, both being creations of Paul Scheurich. Hans Bateux had the stage-management. Karl Dammer conducted. Cilea and the singers were called before the curtain repeatedly.

The Philharmonic Orchestra series (always sold-out) continues to attract music lovers. A concert worth mentioning was that conducted by Herbert von Karajan, whose program included a Mozart and a Brahms symphony, and Ravel's Daphnis and Chloé suite (No. 2). The Beethoven evenings directed by Karl Schuricht, gain steadily in popularity and interest.

A memorable evening a month or so ago was the guest performance of the Vienna Symphony Orchestra, under Furtwängler, with Schubert's Unfinished and Bruckner's eighth symphonies. Prestige was given this unusual concert by the presence of the Führer and Paul Josef Goebbels. Beethoven's ninth symphony was given by the Volksoper Orchestra with the ensemble of that house. Generalmusikdirektor Erich Orthmann conducted.

JAPANESE VISITORS

Two Japanese artists have scored in Berlin. The first is Count Hidemaro Konoye, guest conductor with the Philharmonic Orchestra. His understanding of Dvorak's New World Symphony made a particularly deep impression. The soloist was Siegfried Borris, who played the Brahms violin concerto correctly but without much fire. The other Japanese artist was Yosie Fujiwara, tenor, whose fine recital included Italian, German, and Japanese composers. Aulikki Rautawara, soprano, and Peter Anders, tenor, gave a successful joint recital. ELINOR JANSON.

New York Women's Press Club Makes Radio Awards

Six out of ten possible awards in seven classifications were voted NBC programs by the Women's Press Club of New York City. The CBS was voted three awards, while one went to MBS. Presentations were made by Mrs. Minna Hall Carothers, club president, and marked the first time the club has made awards to radio programs in its half-century of existence.

Among the awards were those to Dr. Walter Damrosch's Music Appreciation Hour, the Ford Sunday Evening Hour and to Milton Cross, announcer for many of the special musical programs including the Metropolitan Opera broadcasts.

Deems Taylor was voted honorable mention for his comments on the New York Philharmonic-Symphony Society's Sunday afternoon programs. Similar commendation went to WNYC for its Master Work Series and WQXR for its daily presentations of classical music.

Fritz Fall Leads Philadelphia Civic Symphony Orchestra

PHILADELPHIA.—The guest conductor of the Philadelphia Civic Symphony Orchestra at the concert in Irvine Auditorium on June 5 was Fritz Fall, nephew of the operetta composer Leo Fall, and formerly conductor-in-chief of the Vienna Volksoper. His conducting of the Philadelphia Civic Symphony Orchestra showed intimate knowledge of the scores, while he succeeded in getting the effects he desired from the orchestra. Some of his finest work was done in the Dvorak symphony, From the New World. Particularly fine was the delicacy of the *scherzo*, where the voices stood out with crystal clarity. The opening number, Liszt's Les Preludes, was also given a brilliant reading, while two first performances in Philadelphia proved pleasing. They were Revery, a charming short number by George Crandall, and excerpts from the suite After Christmas by John Hausserman. These were entitled March of the Toys, Song of the Broken Doll, and Serenade of the Lost Teddy Bear. Clever little pieces highly descriptive, they were well received.

Jeno Von Takacs, pianist, composer and musicologist, was soloist in his own tarantella, for piano and orchestra, a brilliant, barbaric work, with a contrastingly soft and lyrical middle section. Mr. Von Takacs played the work with all the abandon which it demanded, revealing a splendid technical equipment, but fine tone when necessary. He was well supported by Mr. Fall's excellent accompaniment with the orchestra. The audience was warm in its applause.

M. M. C.

Duluth Symphony Orchestra and Chorus End Series

DULUTH, MINN.—The Duluth Symphony Orchestra and the Duluth Symphony Chorus, augmented by the Duluth State Teachers College Chorus and a vocal quartet from the Twin Cities, gave the final concert of the symphony season at the Armory offering an all-Beethoven program. The orchestra, consisting of eighty pieces, the chorus of two hundred and fifty voices, and the quartet gave a magnificent performance of Beethoven's symphony (No. 9) in D minor in its entirety, marking the first time that this work has ever been presented here.

Paul Lemay's direction showed his complete mastery of the varying themes, moods and spiritual developments in Beethoven's work. The transition from one movement to another with ever-growing power reached a thrilling climax in the Ode to Joy. The blending of orchestra and chorus in the choral passages was impressive in its exultant strength.

The quartet, heard here for the first time, gave a good account of itself. The group comprised Marie Gendron Ruddell, soprano; Beatrice Greene Olsen, contralto; Thuel V. Dodson, tenor, and Joseph A. Johnson, baritone. As the opening feature of the program the orchestra played the Coriolanus Overture (Op. 6).

With Mr. Lemay reengaged for next season as conductor and the 1938-1939 guarantee fund virtually subscribed, the Duluth Symphony Orchestra is ready for the biggest season in its history. Six concerts are announced, including guest artists Nino Martini, tenor; Emanuel Feuermann, cellist; Rudolf Serkin, pianist; and Kirsten Flagstad, soprano.

J. T. W.

Von Zweygberg in Chicago Appearances

Professor Lennart von Zweygberg, cellist, member of the faculty of the school of music of Indiana University, recently assisted the Sibelius Club of Chicago at the second concert of its fifth season. He

(Photo by Associated News, Inc.)
LENNART VON ZWEYGBERG

played three Sibelius works, Melanconia, Religioso and Romance, as well as a Dvorak rondo and Arensky's Humoresque. At the Finnish Evening of the Cliff Dwellers, he played Visions in the Wilderness of Merikanto, two folksongs and several Sibelius numbers.

Tuthill School for Oratorio in Gounod and Maunder Works

The Tuthill School for Oratorio (James A. Brown Tuthill, director) presented Maunder's Olivet to Calvary and Gounod's Gallia (in Latin) at the Wurlitzer Auditorium, New York on May 25. Soloists were Loretta Federici and Augustine Jaquillard, sopranos; Richard Hanover, tenor, and William Dillon and Russell O'Brien, baritones. The chorus of twenty was well balanced and responsive to the direction of Mr. Tuthill, whose authoritative readings reflected his study of oratorio style under Horatio Parker. Miss Federici and Mr. Hanover were outstanding among the soloists. It was an enjoyable evening of choral music appreciated by a discriminating audience. M.B.

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Handel's Saul Impresses At Pasadena Music Festival

Los Angeles' Spring Events Include Opera, Choral and Recital Offerings

LOS ANGELES.—The third annual Pasadena Music Festival continued with an admirable presentation of Handel's oratorio Saul, in the Civic Auditorium. Richard Lert conducted, and was also responsible for the well-knit continuity prepared from the authentic material of the German Handel Society. The chorus of 200 voices was flexible as to dynamics. Douglas Beattie made magnificent work of the title role, infusing emotion and color alike into his interpretation. Rose Bampton won warm approbation for her vocally effective presentation of arias in the first and third acts, as Saul's daughter, Michal. Opposite her, Emery Darcy appeared to advantage as the pious David. Mario Chamlee was the faithful Jonathan, and Myrtle Leonard the Witch of Endor. Charles de la Platte sang the lines of Samuel with telling sonority. Saul Silverman as a messenger, and Paul Craik, as a warrior, were both vocally competent.

AIDA BY FEDERAL PROJECT

An effective performance of Verdi's Aida by the Federal Music Project not only packed the Belasco Theatre but turned away several hundred persons, so that two repetitions were necessary. The opera was sung in carefully enunciated English by a well routined cast, colorfully costumed and given ample stage setting. The large orchestra was under the capable direction of Gastone Usigli. Marguerite Teidcke, in the title role, captured vocal honors. Thomas Redican contrived a capable Rhadames. Charles de la Platte made an impressive King of Egypt, and Sten Englund a dignified and vocally powerful High Priest. Elizabeth Klein overacted Amneris, and her words were seldom understandable. Raymond Williams gave no dignity to the role of Amonasro. Tutti Zimmer sang pleasingly as the High Priestess, and Joseph Sullivan offered a better voice than is usual as the Messenger. The chorus members gave an admirable account of themselves. As solo dancer in the special ballet devised by Lester Horton, Brahm van den Berg stopped the show on his appearance in the Gate of Thebes scene, and gave a remarkable grotesque dance in the scene preceding.

VERDI'S REQUIEM AT GREEK THEATRE

Opening the musical season at the Greek Theatre in Griffith Park, the Federal Music Project under the direction of Mr. Usigli gave a Memorial Day afternoon program of Verdi's Requiem. The soloists were Marguerite Teidcke, soprano; Elizabeth Klein, mezzo-soprano; Thomas Redican, tenor, and Sten Englund, bass. All sang with earnestness and feeling. The large chorus was commendably plastic.

RUTH MILLER CHAMLEE SINGS NATIVE WORKS

An entire program of contemporary songs made an interesting evening of Ruth Miller Chamlee's recital in the Biltmore Hotel Music Room. Her choice of unhackeneyed and seldom heard songs was commendable to the highest degree. Her interpretations were delivered in musicianly manner, with admirable phrasing and attention to enunciation. Lester Hodges supplied sympathetic accompaniments.

WOMAN'S LYRIC CLUB CONCERT

The Woman's Lyric Club moved to the Wilshire-Ebel Theater for their second concert of the season, and their ranks were augmented by members of the Ellis Club for a dramatic finale from Die Meistersinger. Ralph Peterson's assured direction held the club to punctilious attacks and careful shadings. A new choral number by Mrs. M. Hennion Robinson, The Dream Shall Live, was heard for the first time, and received with acclaim. Mrs. Robinson, who provided the accompaniments with her customary skill, also appeared with her daughter, Dorothy Robinson, as duo-pianists in a well played solo group. She was further represented on the program by a song, The Spell of the Water, which climaxed the solo group offered by Beulah McGee Seeman, mezzo contralto. Handel, Caccini and Brahms numbers were included in the club's program.

VIOLIN NOVELTIES

A young violinist, Gertrude Schrager, undertook an ambitious program in the Biltmore Music Room May 19. She played with decisive tone and firm bowing, showing a solid technical foundation, but her intonation suffered at times from nervousness. Interest largely centered in the first performance here of Joseph Achron's first violin sonata (op. 29), written in 1910. It revealed distinctive character and individuality, was extremely grateful in performance, although of considerable difficulty. Another first performance here was of three brief sonatas by Paganini, originally written for violin and guitar. They proved florid in style, of Tzigane freedom and naïve freshness of tune. Theodore Saidenberg's pianistic cooperation was invaluable.

R. D. S.

Ida Gunnell in Los Angeles Recital

LOS ANGELES.—Lillian A. Flickinger presented Ida Gunnell, lyric soprano, in a recital at Barker Brothers' Auditorium. Teutonic composers represented were Handel, Schubert and Schumann. The final two groups were of Liszt, Charles T. Griffes, Mary Carr Moore, Gertrude Ross and Amy Worth. Interpretative intelligence of a high order and the requisite purity of tone were displayed. Although her light voice was not as effective in sombre and dramatic numbers, yet it was always pleasing and skillfully produced. She was applauded by a large audience. Her accompanist was Frank Younkstetter.

C. D. K.

LEADS OUTDOOR OPERAS

PIETRO CIMINI,
opera conductor of Los Angeles, has been engaged to direct Aida on June 25, at the Pasadena Rose Bowl, and has been re-engaged for the tenth season to conduct an opera performance on August 9, at the Hollywood Bowl.

Rambling Around

The Hollwood Bowl opens its 1938 season, July 12, with Die Walküre under the direction of Richard Hageman. Maria Jeritza is to be Brünnhilde; Paul Althouse, Siegmund. On July 14, Jose Iturbi will conduct and July 15, Rosa Ponselle will be featured with the orchestra. Richard Crooks is soloist July 29; Walter Gieseking, pianist, on August 5; Toscha Seidel, violinist, on August 19; Lotte Lehmann, August 27. Besides Iturbi, other conductors are Artur Rodzinski, Eugene Goossens and Otto Klemperer, each appearing for two weeks. Operas scheduled are Madam Butterfly, Cavalleria Rusticana and Martha. Conductors for these are Carlo Peroni, Richard Lert, Richard Hageman and Pietro Cimini. Operatic artists engaged include Hizi Koyke, Grete Stueckgold, Gladys Swarthout, Richard Bonelli, Charles Kullmann, Friedrich Schorr, Douglas Beattie, Marie von Essen, Mario Chamlee and Elinor Marlo.

* * *

Aida is announced for the Pasadena Rose Bowl, June 25, by Amelio Colantoni to be conducted by Pietro Cimini. Artists engaged include Jesus De Gaviria (Rhadames); Eva Turner (Aida); Richard Bonelli (Amonasro) and Bruna Castagna (Amneris).

* * *

Olga Field Jacobson, mezzo-soprano, and George Henry, baritone, gave a joint recital at the home of Mr. and Mrs. J. Marrasse in Los Angeles.

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David Vasquez, artist pupil of Edith Knox, played recently for the Shakespearean Club of Pasadena, and on one of the Behymer Programs at Barker Brothers Auditorium. Another pupil. Janice Birnbaum, won second place in auditions at the Los Angeles High School.

* * *

Robert Allen, cellist, of San Bernardino, was soloist with the Los Angeles Federal Music Project Orchestra at the Belasco Theater and was heard at the final seasonal concert of the Community Music Association Series at Redlands Calif.

* * *

Charles Wakefield Cadman's opera, A Witch of Salem, was presented at the Cumnock School Theater in Los Angeles. The cast was formed from the junior section of the Opera Reading Club of Hollywood, with Edoardo Sacerdote at the piano. C. D. K.

California Music Teachers' Association to Meet in San Bernardino

SAN BERNARDINO, CALIF.—The twenty-eighth annual convention of the California State Music Teachers' Association is to be held here June 28, 29 and 30 and July 1 with the local branch, of which Martha Alice McKenzie is president, as hosts. Concerts are to be given in the Redlands Bowl. The schedule, arranged by Rowena Bishop, president of the State group, lists programs by Josef Piastro, violinist, Samuel Radetsky, Elwin Calberg and Margaret Bitter, pianists, and Ruth Howell, vocalist. Lecture-recitals are to be given by Lemuel Kilby, baritone, Arthur Brooke, flutist, and Ernst Toch, composer. Dr. Walter Dexter, State Superintendent of Education, Dr. James H. Rogers, Adelaide Trowbridge Perry and Isabel Maise Jones are to speak. Forums are to be led by Elsie Cook Laraia, on piano; Loleta L. Rowan, on voice; Aram G. Dezerkarian, violin, and Winifred Lucia Fisher on music teachers. C. S.

Cadman Active in Composition and Concert-giving

Charles Wakefield Cadman, who is re-writing and reorchestrating his opera Romola, fulfilled concert dates recently in Oklahoma City, Warrensburg, Mo., Enid, Okla., and Dallas, Tex., with Clyde Neibarger, tenor, in all-Cadman programs. His new Easter song, Resurrection, written for the occasion, was sung at the community dawn service on Mt. Helix, San Diego, by Marke Elinore, soprano, with organ, piano and chimes. This month he goes to the Western Music Camp and then for a stay at his own cabin in California. Dr. Cadman's new American Suite for strings is to be given at the National High School Orchestra Camp at Interlochen, Mich., by Dr. Vladimir Bakaleinikoff.

Norena and Lauri-Volpi With Monte Carlo Opera

Falstaff Closes Lyrical Season—Bruno Walter Leads Four Concerts

MONTE CARLO.—An outstanding operatic event was Eide Norena's appearance in La Boheme. Her vocal and histrionic gifts are peculiarly suited to Puccini's touching heroine, and she deeply impressed the crowded house with her very human portrayal of Mimi. Mlle. Mangini, MM. Malipiero, Ceresel, Marvini, Chadwick and Geraudy were excellent in their roles.

Aida, with Mlle. Pedrini and Lauri-Volpi in principal roles, was another splendid occasion. Mlle. Gien, MM. Espirac, Lafont, and Marvini, as well as the ballet, chorus and orchestra were admired. Lucia, with Mlle. Hilde Reggiani, MM. Malipiero and Ceresel, was warmly received. Tosca, featuring Gilda Dalla Rizza and Lauri-Volpi, also met with favor.

Director Gunsborg staged Verdi's Falstaff as a *gala* for the benefit of the Italian Colony. With De Sabata at the helm, Dalla Rizza, Reggiani, Abby Richardson, Castellano, Montesano, Malipiero, Ceresel, Bosco, Bomba and Basi, and a splendidly trained chorus and ballet, the work aroused enthusiasm, and fittingly brought the Monte Carlo Opera season to a close.

Bruno Walter led four concerts, attracting crowds of eager listeners. In addition to playing a Mozart piano concerto, Walter gave impeccable readings of Weber, Schubert, Wagner, Berlioz, Haydn, Tschaikowsky, Brahms and Strauss. Maria Tauber, soprano, was the feted soloist in songs and arias by Mozart.

Freitas-Branco, conducting the Monte Carlo Symphony Orchestra, presented a pair of programs which included major works by Handel, Ravel, Chabrier, Weber, Boccherini and Mancinelli. At the first concert, Yvonne Lefébure, pianist, was admired for her deft playing of Ravel's concerto; and at the second, Emmanuel Feuermann, cellist, won success with his musicianly interpretation of Lalo's concerto in D major and subsequent encores by Dvorak, Bloch and Haydn.

Fritz Kreisler was the chief attraction at a Beethoven festival (Freitas-Branco conducting) and was given an ovation for his superb reading of the concerto.

Alexander Brailowsky scored with Saint-Saëns' concerto in C minor, and Liszt's Danse Macabre. Freitas-Branco conducted, and played, on his own account, works by Rimsky-Korsakoff, Debussy and Weber-Weingartner.

At his recital, Brailowsky displayed his art in a list of Bach, Hummel, Beethoven, Chopin, Debussy, Prokofieff, Ravel and Balakireff to which he added many extras.

The final pair of orchestral concerts were under Marc-Cesar Scotto, at the first of which Marcel Reynal, violinist, and Adolphe Frezin, cellist, presented Brahms' double concerto, and at the second, Jean Dennery, pianist, gave a comprehensive interpretation of Beethoven's concerto in C minor.

Other concerts worthy of mention were those by the Monte Carlo Quartet (Marcel Reynal, Josef Duts, Jacques Dubreuil, Adolphe Frezin) assisted by Jean Dennery, pianist, in Boccherini, Schubert, Henri Eccles, Beethoven, Mozart, Schumann and Grieg; piano recitals by Jean Dennery and Zézia Panigeon; and a cello recital by Adolphe Frezin.

SEBASTIEN JASPARD.

Thelma Spear Lewisohn Sings for Mailamm

Thelma Spear Lewisohn, soprano, was heard in a group of songs by Edvard Moritz, with the composer at the piano, at the Spring Concert of Mailamm at the Hotel Commodore, New York. She also sang an aria from Madam Butterfly with Mr. Moritz accompanying, and works of de Curtis, Martini and Mana-Zucca.

Jean Galamian to Return for New York Teaching Next Season

Convinced that the "American people love and appreciate good music," Jean Galamian, before returning to France to resume his teaching in Paris, declared his intention of returning to the United States next winter. "I don't know of any city like New York in the world where concerts are as numerous and of such quality.

Photo by Hrand, Paris
JEAN GALAMIAN

"Several pupils visited the United States with me," M. Galamian said, "among them Roland Gundry, fifteen-year-old violinist who made his debut in New York and who is under NBC contract. This young artist makes his first transcontinental tour next season. I expect to bring back with me Paul Makanowitzky, seventeen, another interesting young personality of the violin, for a New York debut."

During the summer, Mr. Galamian is to teach pupils from Paris and Brussels and next winter teach in the U. S.

Milton Kaye Premiers Tschaikowsky Work with Federal Orchestra

Milton Kaye, pianist, gave what was probably the first hearing in this country of Tschaikowsky's Fantaisie de Concert (op. 56) when he assisted the Federal Symphony Orchestra (Eugene Plotnikoff, conductor) in the Federal Theatre, New York, on June 12.

Beach Canticle Performed

Mrs. H. H. A. Beach's Canticle of the Sun was performed at the Festival Service, American Guild of Organists, at St. Bartholomew's P. E. Church, New York.

San Francisco Greets Viennese Leader

Walter Herbert Successful in Program Novelties with Federal Orchestra—Flagstad Recital Enthralls—Three Faiths Join in Concert

SAN FRANCISCO.—Perhaps the most noteworthy phenomenon of the inactive interim season in this city has been the emergence of Walter Herbert as guest conductor of the WPA Orchestra. Mr. Herbert, former conductor at the Vienna Volksoper, came here via Japan, and was invited by Dr. Alfred Hertz, Northern California supervisor for the project, to direct the opening concerts of the orchestra's summer series. In a brief period he has established himself as a musician of extraordinary authority, vivacity and brilliance, with interesting and progressive views on program making. Among other things he has revealed a refreshingly different attitude toward American music, having introduced Roger Sessions' suite from The Black Maskers on his opening program.

He also introduced two significant European novelties, Hindemith's suite from Mathis der Maler, which is known in the East but had not previously been done here, and the Austrian Peasant Dances of Max Schoenherr, with which the rest of the country is probably not so well acquainted. The arrangement is modern and gorgeous. The suite should prove the logical successor to Weinberger's polka and fugue from Schwanda.

FLAGSTAD IN RECITAL BOW

Kirsten Flagstad gave her first San Francisco recital, and electrified her audience as thrillingly as in her operatic triumphs here. A young Czechoslovakian baritone, Nicholas Goldschmidt, who restores Sir George Henschel's practice of playing his own accompaniments, opened a series of concerts and proved an exquisite interpreter of German Lieder and Czechoslovakian folk songs.

The Federal Music Project cooperated with the San Francisco Council of Jews and Christians in a concert of choral music representing three faiths. A Bach cantata symbolized Protestant music, a Palestrina mass typified the Catholic tradition, and Bloch's Sacred Service represented the Hebraic. The occasion, directed by Giulio Silva, was the most brilliantly successful public performance the local project has given, and was said to be the first concert of its kind.

Another recital of note was given by Louise St. Gaudens, a piano playing prodigy seven years old, who is certainly the most gifted of this year's crop. Alma Michelini returned from several years' sojourn abroad to prove herself a soprano of unusual gifts. A. F.

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NEW YORK JUNE 15, 1938 No. 2965

B. F. C. suggests that "the reason singers have so much trouble with their English diction is that the language is a mixture of Frisian, Celtic, Saxon, Greek and Latin."

"Research" Gone Wrong

As an example of the sort of biased genealogical survey which is possible in the heat of so-called "nationalist" fervor, an amazing item recently contributed by Dr. Otto-Ludwig Fugmann to the Berlin Signale is outstanding. Commenting on the death of Ravel, the learned professor delivered himself of the following, as quoted by the Musical Times of London:

"It has been said more than once in this journal that Roussel stands much nearer to the soul of his people than Ravel. No wonder, considering that we learn from a reliable source that Maurice Ravel—really Ravelovitch—was a descendant of a family that had emigrated from the East, and so should not be regarded as an *Urfranzösisch* composer."

Evidently the "reliable source" was not unassailable, for the German Office of Ethnical Research has since established the fact that Ravel is to be considered as "a pure Aryan." Whether or not this is important, in view of the lasting appeal of his music, is beside the point. What matters is that Germany's once-famed scholarship can advance such crude fantasies as sober truth.

Das Theure Cleveland

All credit to the city of Cleveland, Ohio, which especially honored the memory of Richard Wagner on May 22, the one hundred and twenty-fifth anniversary of his birth. A delegation of citizens placed a wreath at the base of the composer's statue in picturesque Edgewater Park, and the Cleveland Plain Dealer published a whole-page article with color illustrations, devoted to a history of the Wagner performances given in that city, starting with the Tannhäuser Overture, played in 1869 under the direction of Theodore Thomas.

The first complete Wagner opera heard in Cleveland was The Flying Dutchman, sung in 1876, with Clara Louise Kellogg as Senta, heading her own English Grand Opera Company. In 1886 came the first of the many visits of the Metropolitan Opera, and in succession Cleveland heard Rienzi, Lohengrin, Tannhäuser, Siegfried, Parsifal (1905, by the Savage Opera Company, in English), Die Walküre, Die Meistersinger, Tristan and Isolde, Das Rheingold, and Götterdämmerung.

In 1933, the fiftieth anniversary of Wagner's death was commemorated with ceremonies at the Wagner Memorial, and a special concert. In the same year, at Cleveland's Severance Hall, and under the direction of Artur Rodzinski, the symphony orchestra and celebrated singers began their occasional entire performances of opera, fully staged and costumed, an innovation since adopted by other major orchestras in America. Of Wagner works, the Rodzinski productions included Tristan and Isolde, Die Walküre, Parsifal, and Tannhäuser.

All in all, Cleveland has a golden record for pioneering and consistent later championing in the cause, and is enshrined correspondingly in the affections of Wagnerites in this country.

The What and the How

The audiences that flock to hear music by various composers are worth a study in themselves, and probably the definitive work on the subject has yet to be written. The last few years have been prolific in cycles of music by this and that master, with varying results at the box-office. It is now notorious that Wagner always draws, while Beethoven and Brahms are perennial staples. Tschaikowsky had a fulsome day, then languished, but is now showing a certain return to favor. The younger, more earnest audience goes in for Bach with an attitude this side of idolatry, but the aristocratic genius of Mozart and Haydn does not always thrive so well as an exclusive diet for the majority. One wonders why, since this classical art is the perfection of form and clarity, and easily assimilated.

The Chesterian (London) in its May-June issue probes the matter of audience response in an article by Frank Baker, who sets forth the thesis that there are, broadly, two kinds of composers. "There are, in fact," he says, "musicians' musicians and poets' musicians . . . to use the word 'poet' in a very wide sense. . . . You will notice that Bach enthusiasts have a fraternal air about them . . . they are people worshipping at a common shrine, and few of them are individualists. The Beethoven devotees, on the other hand, appear . . . wrapped in some esoteric purpose of their own. . . . There is a good deal of snobbery about it, of course; indeed I know of no composer who has such power to draw out the most painful snobberies from peripatetic da-daists, as Beethoven.

"If you are a student of such matters and want to know to what pitch of decadence this befogged adulation of a great man can descend, find a poem . . . called 'Joy's Confessional,' and bearing the subtitle, 'C sharp minor quartet, opus 131, Beethoven,' which appeared in a juvenile monthly some years ago. Accompanying this flatulent hot-air . . . is an etching . . . which 'shows' Beethoven sulking in a Rackham twilight, with hand woven *glockenblumen* sprouting from boggy soil below him, and, foaming like soap bubbles around his leonine head, a *seraglio* of breasty wenches with Medusa-curls and the sort of eyes and mouths that a St. Cecilia might have in Victorian stained glass. . . .

"A long diversion, but necessary if only to bring a pin nearer to the Beethoven balloon. For, although, of course, I do not question the profound experience that some poets, musicians and intellectuals have found in Beethoven . . . it is, I think, significant that no such bauble . . . has yet been dangled over the brow of Bach. . . .

"Broadly it may be that with Beethoven, and smaller men of his kind, the listener is interested in what he says; whereas with Bach, he is interested in how he says it. Thus it is possible, as we all know, for Beethoven to write atrociously for almost any instrument, including the voice, and yet we are . . . held, because what he is saying could not have been said by anybody else. But what Bach says could not have been said *so well* by anybody else, though it was said over and over again by all the members of that vast Bach family. In Bach you hear the musical thought; in Beethoven you hear the thought and tend to forget the music. . . .

"We like a Beethoven symphony because it is the expression in some wonderful way of a thousand thoughts within us, and we do not necessarily have to know anything about symphony in order to detect that. Consequently, people whose business is with the other arts, who are philosophers, psychologists, or whatever you like, will often find that Beethoven is the only composer who satisfies them, because it is content and not form that matters. . . ."

Perhaps such analogies will not satisfy those who are able to enjoy both the intellectual content of later Beethoven quartets and the equally profound mental feat represented by Bach's fugues or Wagner's polyphony in Die Meistersinger. The purists are probably right when they say that much crept into composers' conceptions in the nineteenth century that was not essentially musical thought. The present age is trying to get back to the ideal of "pure music," but such attempts have not yielded much as yet that is truly original or of lasting value. Almost all the minor classics of the early twentieth century arose on a programmatic basis, but the later efforts of Stravinsky and others to follow a severer ideal are interesting as showing the way in which present-day tendencies are directed.

Music and Labor

The gentle art of music is getting more and more versatile. Not only have progressive dentists and barbers learned to soothe the ruffled nerves of their patrons with wired or broadcast music. It now appears that the captains of industry are launching an even more insidious onslaught at their employees.

John Richelsen, writing in a recent issue of The Iron Age, a publication devoted to the steel and allied metal industries, says: "It is submitted that what this country needs is an amendment to the Constitution, prohibiting any work to be done anywhere, by anyone, without a song. . . . Until now . . . stiff-necked industry has resisted the introduction of sweet melodies to soothe toiling mankind. At least, some industries have. But a new morning is dawning. Only details remain to be worked out. The best procedure, and the selections of the proper songs for every job, may yet be stumping us. . . ."

He quotes the president of the American Federation of Labor, on the authority of Dr. J. R. Garner, chief surgeon of the Atlanta and West Point Railroad Co., as saying: "Music is a friend of labor; it lightens the task by refreshing nerves and spirit." He adds a statement that "by means of loudspeakers installed throughout many factories in Germany the rhythm of music has been used to overcome the hum of machinery." Apparently the Walt Disney film song, Whistle While You Work, is the new *leit-motif* for Tillie the Toiler.

Everybody knows that the proper sort of rhythms may aid in speeding up activities, as the world's armies have long realized with their marching songs. In an age when calisthenics are done to the radio before breakfast, life will soon be one long series of waltzes and galops, from the morning Cheer Up Hour to the lulling Slumber Serenade. Nevertheless, it might be well not to paralyze thought too thoroughly by such soporifics, for after all, the noblest role of melody is to inspire and not to deaden the mind and heart.

VARIATIONS

By Leonard Liebling

"Paderewski!" Writ in huge lettering on a banner outside the moving picture theater a few doors from Carnegie Hall. Inside they are showing the English film featuring the venerable Polish pianist and his playing.

None too confidently—after the recent Stokowski antics on the screen—I buy a ticket and have some difficulty to find a seat, as the little auditorium is astonishingly crowded. Sentiment of the oldsters or curiosty of the youngsters, I ask myself. And what am I doing there? Is it sentimental recollection of when Paderewski was peerless, or curiosity to see whether he still intersperses moments of adorable pianism with stretches of inexcusable pounding, as he did during his latest stage appearances in New York? Or am I seeking amusement in observation of amateurish acting and Hollywoodenish posturing?

During the Mickey Mouse comedy I fall to vagrom thinking. Paderewski! The necromancer who, together with Rosenthal, first put me under the spell of the piano. Paderewski, hero of my boyhood, and one of whose recitals I crashed by way of an open coal-chute leading to the cellar of Carnegie Hall. Paderewski! As I remember him with a flowering aureole of auburn-golden hair, grave demeanor, long black coat, gliding stagewalk—halo of mystery—stories of early poverty with his young wife and baby dying of starvation—sudden sensational success in Paris and London—Burne-Jones' famous portrait—wild press-agenting before the New York debut close to fifty years ago—frenetic triumphs—vociferating male listeners and queerly acting women—Huneker, Krehbiel, Henderson and Finck penning delirious paeans—other cities duplicating the hysteria of the metropolis—never showing himself in public except when he played—tone with interchanging fresh dewiness, sighs and sensuous colorings, marvelous trills and scales, outbursts of glowing passion in the Chopin ballades, scherzi and sonatas—unprecedented box-office receipts—a $10,000 gift as a fund for an annual American composers' contest—premieres of his Polish Fantasie at Carnegie Hall, the opera Manru at the Metropolitan, the symphony by the Boston Orchestra—almost yearly tours here in this country—deterioration of his playing but keeping the public fascinated through his glamorous name and fame—the World War—retirement from music as a profession—political career and *débâcle* in Poland—return to the stage—more American tours—veneration of music-lovers—illness and seclusion at his chateau near Geneva—the London visit to make the film. . . .

Mickey Mouse ends and I hear piano-playing, the first movement of the Moonlight Sonata. The picture flashes on with a concert-hall scene, the seventy-eight-year-old master giving a recital, following Beethoven with Chopin's A flat polonaise and the second Hungarian Rhapsody by Liszt. Later, at a children's school, he does his own minuet, and after the film ends, there is a postlude of Chopin's Etude on black keys.

* * *

All the time I go back in memory to Paderewski's playing of long ago and make comparisons, which is interesting but not fair. His present performances must of necessity be cautious but even so he shows sincere abandon when the music sweeps him on. The *cantilena* still has rounded beauty. There are frequent technical slips and many moderated tempos but all the playing reflects eminent authority, musicianship and nobility. Here register the genuine traditions of what is rightly called the "grand manner." If younger virtuosi think it a myth, let them equal the style of Paderewski in the Chopin polonaise and Liszt rhapsody as he does them in the film. . . .

Paderewski impresses me profoundly but saddens me nevertheless. I indulge in the childish thought that a godly dispensation should keep a great artist at his best as long as he lives, so that the world might have more of living beauty. . . .

The picture itself tells a slight and slow-moving story of a romantic young couple, done with taste and restraint, Paderewski being a supplementing figure in the background. He is seen at the piano and away from it, full face, profile, in close-ups; there are many pictures of his hands while playing. His striking head and face, the latter stamped with aristocracy, character, suffering, are remarkable in the photographs. He carries himself modestly but with intense dignity. One feels that the camera left him unembarrassed. He does not try to act but remains himself. His lines are spoken simply and convincingly, in excellent English. . . .

I leave the theater and go to nearby Cafe Bohême, where I meet a reliable moving picture person fresh from Hollywood, who tells me that Stokowski has conducted the music for a forthcoming Mickey Mouse picture and also is signed to play the role of Chopin opposite the George Sand of Greta Garbo!

* * *

Mrs. Anna P. McArthur, mother of Edwin D. McArthur, submits her rhymed tribute to an eminent artist:

Kirsten Flagstad

Once from Norway, home of heroes,
From the land of Northern light,
Flashed upon the world's horizon,
Gleaming star so dazzling bright
That in breathless admiration
Men gazed awesome at its flame,
And in deepest rapture listened
As celestial music came.

From the walls of high Valhalla
Floated down the noble strain;
Once again gods walk with mortals
Sharing ecstasy and pain.
Once again the spell is lifted,
Love triumphant over gold;
And the swiftly flowing river
Holds its treasure as of old.

This and more the singer brought us
By the magic of her song,
Turned our faces toward the sunlight
Showed men how to conquer wrong.
Sang the ageless, deathless love-song
Of Isolde, faithful maid,
Voiced the measureless devotion
Of Brünnhilde, sore betrayed.

Is the singer god or mortal
As she makes our hearts to glow?
Is divinity far distant
From humanity we know?
There are gaps we may not measure
But the truth the ages toll,
Gives divinity its dwelling
In a noble woman's soul.

* * *

L. D. Austin for ten years or so has been the lone musical journalist in New Zealand, where he writes for the Dunedin Star. Mr. Austin, a reader of Variations, communicates that he notes its liking for malapropos items in newspapers, and says: "I was made the victim of several recently in my column. On one occasion the mis-printer, well up in New Zealand products, improved my reference to Handel's aria, Worthy Is the Lamb, by making it read Wooly Is the Lamb. However, he excelled himself later when I drew his attention to the fact that Moriz Rosenthal's H. M. V. record of Chopin's Valse in C sharp minor appeared in my department as 'Valse in C flat minor.' I handed him this correction: "Chopin never was guilty of a Valse in C flat." When the phrase appeared, the gentleman, determined to make two errors blossom where only one had blossomed before, made me tell my readers: "Chopin never was guilty of a Valve in C flat."

* * *

By the way, those Americans who so violently attack the Washington Administration for its "socialism," might be interested to learn about one devastating result of that political creed, and it should serve as an ominous warning in our land. New Zealand's Labor government, devoted to socialistic ideals, has resolved to established a National Conservatory of Music, which will be inaugurated shortly.

* * *

En route
May 19, '38

Dear Variations:

For the sake of sweet accuracy, why don't you correct your remark in the Musical Courier stating that Stravinsky is one of the chosen people? We knew something of him in Paris and can assure you that he is a most determined Catholic. We have even heard this from one of his associates, a certain Mlle. N. B. (guess whom). (Did someone say "for convenience only?")

But never mind.

Yours,
O. K.

* * *

Arriving too late for space in the regular news columns, the following items are given hospitality in this department: Composer Georges Huë's (Paris) eightieth birthday was celebrated with a reception and musicale given by the Society of Authors, Composers and Publishers. Also honoring a native creator, Brussels, through the Numidia Academy, awarded a prize to Jean de Bremaeker for his thesis on the theory and physics of music. Amiens has completely rebuilt the fifteenth century organ in its Cathedral, Marcel Dupré giving the inaugural recital. A foreigner living in Berlin has turned over to the Reichsmusikkammer the sum of 20,000 Marks to purchase instruments for players in symphony orchestras. Frits Schuurman, formerly of the Haarlem Orchestra, has been made conductor of the Residentie Orchestra at The Hague, with Georg Szell as guest leader. In Liège the Brailowsky Piano Prize was unanimously given to Alex de Vries, graduate of the Antwerp Conservatoire. Felix Weingartner (Vienna) has just finished his new opera called Apostata. As a birthday present to the Führer, Bayreuth has placed at his disposal the means whereby fifty music-lovers from the province of East Germany will be able to attend the Wagner Festival. Venice reports that the sixth festival of contemporary music will take place there from September 5 to 13, and offers three symphony concerts, one for small orchestra (at La Fenice), two chamber music events (Palazzo Guisteniani) and a retrospective program featuring works of Busoni, Ravel and Stravinsky. Other composers to be heard are Beck, Bianchi, Casella, Desderi, Fortner, Frazzi, Ghedini, Golestan, Honegger, Kodaly, Lualdi, Marinuzzi, Martinu, Masetti, Pijper, Pizzetti, Poulenc, Rosati, Salviucci (in memoriam), Sowerby, Tocchi, Tommasini, Villa-Lobos, Walton. Hello, Sowerby!

* * *

Sally Brown Moody, music critic of the San Diego Union, makes her Sunday page in that paper highly readable with informed comment and apt anecdotes. She cites, for instance, what the reviewer of the New York Times published earlier in this century about the premiere of the first American opera (by William Henry Fry) in 1858: "When it was produced, the discussion of musical matters was limited to one or two little groups, each furiously hostile to the other, but all animated by a coarse suspicion of everything American." Mrs. Moody adds: "Sounds like 1938."

Her opinion finds support from Elliott Carter, writing in the May-June issue of Modern Music, the magazine of the League of Composers. He says of critics: "In the field of music it is the fashion to dismiss the American output as either inept or cacophonous, regardless of quality."

* * *

From Hollywood, where he is composing the musical score for the film If I Were King, Richard Hageman sends the attached from a local paper, and says, "This *'coup de grace'* business gave me one of the best laughs I've had in a long time": "'Velvet Shoes' of Randall Thompson was a *coup de grace* —one of the loveliest of the songs sung by Gladys Swarthout."

FOREIGN NEWS IN BRIEF

Gaubert Resigns as Conductor

PARIS.—Philippe Gaubert has resigned as conductor of the Conservatoire Orchestra. I. S.

Cleopatra in Opera

TURIN.—The Vittorio Emanuele Theatre has premiered Cleopatra, four scenes from the life of the Egyptian queen, by Armando La Rosa Parodi. The text is by Francesco Cochetti and Cesare Meano. The work won good success. M. C.

Pons at Paris Opéra

PARIS.—A few days after her recital here, Lily Pons appeared in two performances of Lucia at the Grand Opéra. Francois Ruhlmann conducted. Supporting Miss Pons were Mlle. Schenneberg (Alisa), MM. Wesselowsky (Edgardo), Beckmans (Enrico) and Huberty (Raimondo). I. S.

American Pianist Scores

GENEVA.—Eugenia Buxton, American pianist, gave a successful recital in Conservatory Hall. Her incisive technic, full tone, and fine rhythmic sense were particularly appreciated. She was above all admired for her reading of a Debussy prelude, Jeux d'eaux by Ravel, and the Schumann Symphonic Studies. G. P.

Hitler, Wagnerite

VIENNA.—Adolf Hitler recently bought two autograph letters of Wagner (Riga period, 1839) and has presented them to the Wagner Museum at Bayreuth.

Ban on Violin Faking

BERLIN.—A recent decree from the Chamber of Music of the Reich forbids the pasting of fictitious names inside of violins. Henceforth the violin maker's real name must appear inside the violin, also the name of the model after which the instrument is made.

Swiss Festival

YVERDON (SWITZERLAND).—The Association of Swiss Musicians held their annual festival here. A concert of chamber music drew special attention to a trio for piano, violin, and cello by Walter Lang, Hans Vogt's second piano suite, and Jean Apothéloz' Cantata Renouveau, for three children's voices, woodwinds, percussions and piano. A second chamber music concert brought a string quartet by Fernande Peyrot, introduction, passacaglia and fugue on B-A-C-H by Werner Wehrli, and an oratorio by Willy Burkhard. The culminating point of this concert was La Flute de Roseau, a motet for children's chorus, female chorus and male chorus, *a capella*, by Roger Vuataz. The idea of uniting three choruses was not for the purpose of using such resources polyphonically, but for mixing the different timbres, as is done in the orchestra. The composer has splendidly achieved his object. G. PERRET.

New Fairbanks Opus

DIEPPE.—An outstanding item in the cello recital which Jean Reculard gave in the Salle des Fetes, was the first performance here of a cello-violin Suite dans le Style Ancien en Sol, by Frederick Fairbanks, American composer. Danny Brunschwig played the violin part. Mr. Fairbanks' work scored an immediate success. The composition consists of *prelude, menuet, sourrée, sarabande* and *gigue*. Delightful freshness, delicacy, emotion and at times humor, pervade the work. The *sarabande* is particularly charming and had to be repeated. The same program also contained a Mendelssohn trio (Julien Pouyer, pianist) and solos for cello by Couperin-Bouvet, Schumann, Ravel, Roussel presented with genuine Gallic finish by Monsieur Reculard. I. S.

Relic Falls to Flames

GRAMPA.—A fire recently destroyed the building in this place (near Pirna) in which Wagner composed Lohengrin.

Florentine Orchestra Travels to Germany

FLORENCE.—The Stabile Orchestra of the Teatro Comunale made a rapid visit to Germany, under the direction of Mario Rossi, Gino Marinuzzi, and the Secretary General of the Florentine Musical Ente Autonomo, Cav. Parisio Votto. Concerts were given *en route* at Merano and Bolzano (Richard Strauss being present in the Municipal Casino, where his Till Eulenspiegel was done) and two in Germany in the State Theatre at Munich and at Passau. D. N. L.

Egyptian Violinist in Rome

ROME.—Sami Chawa, Egyptian violinist, noted throughout the Orient for this interpretations of Arab music, recently gave a recital over the Rome radio. Chawa was decorated by King Emmanuel with the Cavalier's Cross of the Crown of Italy, during the latter's visit to Cairo in 1932. S. S.

Age and Art

BOURNEMOUTH.—A few days before Blanche Marchesi, at her recent London concert, amazed with the quality of her voice and the freshness of her singing, Dame Ethel Smyth, at the Spring Festival, conducted her Fete Galante and demonstrated that a lady of eighty can still be in possession of unabated vigor. A deafening ovation greeted her performance. The same concert brought a splendid interpretation of the St. Matthew Passion, under the direction of Mr. Austin. Percy Whitlock was at the organ, and Eric Greene sang the Evangelist's music. P. K.

Franco-Czech Entente

PRAGUE.—Jean Canteloube, French composer, gave a series of lectures on French folk-lore, in the principal cities of Czechoslovakia. Musical illustrations were provided by Simone Blin.

Musical Marriages

PARIS.—Camille Kiesgen, son and collaborator of Charles Kiesgen, Parisian impresario, recently married Miss Jacqueline Matherion. André Baugé, baritone, was wedded to Miss Suzanne Laydeker.

Beribboned Composer

BRUSSELS.—Georges Sporck, composer, has been named Knight of the Order of Leopold.

(Cartoon by Bo Brown.)

"He says he wants a valve job!"

I SEE THAT

Yehudi Menuhin and his bride, the former Nola Nicholas of Melbourne, Australia, arrived in New York on June 6 on the SS. Ile de France on their way to the violinist's California home. Michael Zadora, pianist, was a fellow-passenger.

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Giovanni Martinelli, Metropolitan Opera tenor, sailed from New York for Europe on May 25 on the SS. Queen Mary.

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Mr. and Mrs. Frank La Forge and Dr. and Mrs. Josef Hofmann were among those arriving in New York from London on May 31 via the SS. Aquitania.

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Dr. Milton Berliner, Cornell University professor, and his bride, the former Constance Hope, publicity counsel for many musicians, sailed for Europe on May 27 via the SS. Paris.

* * *

Charles Repper was present when his To a Madonna, chorus for women's voices, was sung by the Bradford (Mass.) Junior College Club (Frederick Johnson, conductor). He recently played four of his piano works over WHDH, Boston.

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Radie Britain, American composer, has been awarded first prize for her string quartet by the American Pen Women at its convention in Washington, D. C.

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Carmela Ponselle, mezzo - soprano, spending the summer in New York, is to teach voice, diction and dramatics. She gives her first New York recital of the season in October.

Mr. and Mrs. David Mannes, directors of the David Mannes Music School, sailed on the Conte di Savoia on May 28 to visit their daughter in Florence. Mr. Mannes' autobiography, Music Is My Faith, is to be published in the fall.

* * *

Dorothy Hornberger, artist-pupil of Robert Elmore, played a varied list at her organ recital in Kynett Memorial M. E. Church, Philadelphia. Boellmann's Gothic Suite, the prelude and fugue in B flat of Bach, and a Dubois toccata were among her program offerings.

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Sol Hurok, New York manager of artists, sailed on the SS. Normandie from New York on June 1.

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Three informal talks on Leopold Godowsky and his works were given in Steinway Hall, New York, by Robert Braun. The "participating audience" comprised pianists and teachers of piano who played with Dr. Braun in Miniatures on the first program.

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Maria Maximovitch, dramatic soprano, starts another American tour next fall and also visits Canada under Annie Friedberg's management.

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Leo Taubman has completed a series of recordings with Ossy Renardy, violinist, of sonatas by Corelli and Schubert.

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Florence Foster Jenkins sponsored a first hearing of Eugene Fuerst's light opera, The Silver Horn, at her New York studio recently, when portions were presented by Pauline Pierce, soprano; John Dunbar, tenor; Alex. Tcherkassky, baritone, and Alfred Thieleker, pianist. St. Clair Bayfield, author of the libretto, read connecting chorus-parts.

* * *

Romeo Arsenault, pianist, and Dorothy Essig, contralto, presented a program at Carnegie Chamber Music Hall, New York, recently. Mr. Arsenault left last month to study with Casadesus at Fontainebleau, France.

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Faith Cohen, nine-year old pianist, pupil of Mrs. Harold Morris, was heard in a recital at the Master Institute, New York.

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Fritz Mahler conducted the Federal Symphony Orchestra at the Federal Music Theatre, New York, on May 15. Hertha Glatz, mezzo-soprano, was soloist in Gustav Mahler's Songs on the Children's Death.

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Edwina Robinson, a student of the Helen Norfleet School, gave a recital of French, German and English songs at the school recently. She is studying with Marie E. Fleugel.

* * *

Edna Bloomfield, pianist, artist-pupil of Bernard Gabriel, gave a recital at the Master Institute, New York.

* * *

Helen Olheim, contralto of the Metropolitan Opera, has returned to New York from a tour of North and South Carolina, the Virginias and Pennsylvania. She appeared in recital and with the Metropolitan Quartet. Miss Olheim sings in Newark, N. J., on June 21, when the quartet appears with the Essex County Symphony Orchestra under the direction of Alexander Smallens.

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Rose Kunst, soprano, made her second appearance of the season at Town Hall, New York, singing at the Ambijan Benefit Concert. Recently she was heard at the Hotel Pierre.

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Alfred Chigi, baritone, sang at the Academy of Music, Brooklyn, N. Y.

MUSICALES

Polychord, New Form of Harp, Is Demonstrated at Town Hall

A new instrument, known as the Polychord, invented by Evangelos Tsamourtzis, a blind Greek musician, made its first public appearance on May 25 when it was played at Town Hall, New York, by They Kaisari-Aranghi. Prior to the demonstration of the instrument (which appears to be two harps, joined in triangular fashion by a sound-box) motion pictures of the inventor, his family and the development of the Polychord from a clay model to the completed instrument were shown.

The Tsamourtzis creation is played as a harp. It has 117 strings, corresponding to about six octaves of the piano, divided between the two wings of the V-shaped sections. For three octaves the notes are duplicated on each section. Damper pedals are used, since the strings are arranged chromatically. It is by means of these pedals that a sustained tone can be achieved, as well as control of dynamics. On the other hand, these pedals materially affect the clarity of the tone, so that details are often lost. The tone generally is that of the harp and at the demonstration was inclined to metallic coloration. The principal advantage, however, is the use of the dampers, which add sonority.

Miss Kaisari-Aranghi played brief numbers by Adam, Hahn, Mendelssohn Chopin, Debussy and Johannes Snoer as well as three items of Bach and two works written for the instrument, one a study in chromatics, by Demetrios Levides. H. A. S.

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Washington Heights Town Club Concert

Florizel von Reuter, American violinist, appeared in recital at the Washington Heights Town Club, New York. Tone, technic and musicianly temperament were revealed in works of Tartini, Schubert, Tschaikowsky and Paganini, receiving numerous recalls. Beatrice Brody, contralto, on the same program, sang, with opulent tone, Che faro (Gluck) and The Last Hour (Kramer). Bernardine Kieckhoefer was an able accompanist. F. W. R.

* * *

Roeder Artist Pupils Play at Beethoven Association

The Beethoven Association Club was the scene of a recital by young artist pupils of Carl M. Roeder on May 20. The seven pianists appearing revealed a pleasing degree of technical development and musical culture. Bobby Helps, still in knickerbockers, played an *allegro* from Mozart's concerto in D, with praiseworthy instinct for style and fluent mechanical control for one of his years. Doris Frerichs was at the second piano. Natalie Rose gave Bach's prelude and fugue in C sharp minor and Chopin's scherzo in C sharp minor, with individual coloring and tasteful command of tone. Lewis Hamyas showed a vigorous and decided talent in Brahms' rhapsody in B minor and Liszt's Forest Murmurs. Rosetta Goodkind offered Chopin's nocturne in C sharp minor, etude in F minor and ballade in G minor, with virtuosity and warm tonal attributes. Doris Frerichs, one of the most accomplished of the Roeder artists, gave poised and meticulous readings of the Bach-Busoni chorale prelude in G, Rachmaninoff's prelude in E flat and Chopin's polonaise in F sharp minor. Katherine Braun proved to possess special aptitudes for modern works, her playing of Griffes' White Peacock (from Roman Sketches) and Debussy's Isle of Joy being endowed with spontaneity and temperamental warmth. Joseph Antmann concluded the list with Brahms' rhapsody in E flat and Listzt's flashing *etude de concert* in F minor, showing technical development and power in his conceptions. R. M. K.

CUBAN PIANIST HEARD

MARIA AMALIA ROMERO,
Cuban pianist, played Beethoven's concerto in C (op. 15) at the recital of students of Michel Fisherman at the Master Institute, New York.

Kate Keith Field in Song List

Kate Keith Field, soprano, disclosed impeccable diction and a musicianly sense of style in a varied list on May 23 in the Carnegie Chamber Music Hall, New York. Her opening group embraced works of Horn, Handel, Arne, Parker and an Irish air and was followed by a section of Lieder. Joseph Marx' Der Bescheidene Schäfer had to be repeated. Her only aria was Salome's air from Massenet's Herodiade sung fluently and with clarity of tone. Songs of Hageman, Duke, Ronald, Barber, Griffes and Hadley completed her formal list in which she had the capable assistance of Milford Snell at the piano. N. T.

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Carmela Ponselle Soloist with Federal Orchestra

Carmela Ponselle sang arias from La Favorita and Don Carlos with authority, rich mezzo-soprano tones and skillful interpretative ability when she assisted the Federal Symphony Orchestra on May 22 at the Federal Music Theatre, New York. Giuseppe Bamboschek, conductor, gave Miss Ponselle able support. Beethoven's Pastorale Symphony, Berlioz' Benvenuto Cellini overture and works of Mancinelli, Ponchielli and Catalani were also listed. A large and responsive audience applauded the work of the soloist. L. G.

* * *

Jenkins Recital at Sherry's

Arias of Mozart and Hageman and items by Bach, McMoon, Arne and Browning were sung by Florence Foster Jenkins at her annual recital at Sherry's, New York. The difficult *staccati*, scales and trills of the Mozart and Hageman were surmounted with ease, bringing applause and many recalls from the crowded auditorium. William Cowdrey was at the piano. Gladys Ford unveiled her portrait of Mrs. Jenkins. F. W. R.

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Huss Works Presented at Brooklyn College

A program of works by Henry Holden Huss was presented at Brooklyn College by the composer, assisted by three artist-pupils and Helen De Witt Jacobs, violinist, and William Eder, cellist. Jeanette Wiedman expressively played four brief piano numbers; Miss Jacobs the sonata with the composer at the piano, and with Mr. Eder and Mr. Huss the trio (op. 31), In Memoriam. Viola Steiman, soprano, pupil of Hildegarde Hoffman Huss, sang four songs with Miss Wiedman accompanying. The composer skillfully offered his improvisation on D sharp, F, and G sharp. F. W. R.

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Josef Wagner Soloist with New York Civic Orchestra

Four recalls followed Josef Wagner's recent performance of Beethoven's Emperor Concerto with the New York Civic Orchestra (Josef Blatt conductor). Clean-cut *staccati* and *bravura* combined in the opening movement, with sentiment evident in the slow section and rousing tempo in the *finale*. His playing was the feature of the concert, which saw a lively performance of Mozart's Titus Overture and included Schubert's fifth symphony and Strauss' Roses from the South Waltz. F. W. R.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1938

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

JUNE

April 20 to June 19	Leipsic	Complete Dramatic Works of Wagner, two cycles.
May 2 to June 17	London	Covent Garden Opera
May 21 to July 9	Glyndebourne, Sussex	Opera Festival
June	Bratislava	Congress of International Society for Musical Education
June	Brunswick	Contemporary Music Week
June	Düsseldorf	Mozart Festival
June	Göttingen	Handel Festival
June	Weimar	Festival Plays of German Youth
June	Würzburg	Mozart Festival
June 1 to 19	Vienna	Festival Weeks
June 3 to July 4	Linz and St. Florian	Tenth Bruckner Festival
June 9 to 29	Berlin	Berlin Art Weeks
June 11 to 19	Hanover	Municipal Theatres' Festival Week
June 17 to 24	London	Festival of I. S. C. M.
June 23 to 28	Switzerland	Congress on Behalf of Defective Children, conducted by International Society for Musical Education

JULY

July	Donaueschingen	Music Festival
July 1 to 15	Cremona	Lyrical Festival
July 8 to 10	Stuttgart	Swabien Lieder Festival
July 10 to September 11	Interlaken	William Tell Festival Play
July 17 to August 4	Zoppot	Opera Festival
July 13 to 21	Bad Ems	Haydn Festival
July 23 to August 31	Salzburg	Salzburg Festival
July 24 to August 19	Bayreuth	Wagner Festival
July 24 to September 7	Munich	Festival Performances

AUGUST

August 17 to 28	Trencianské Teplice (Czechoslovakia)	European Chamber Music Festival
August to September	Dresden	Saxon State Theatres' Festival Performances
August 9 to 13	Bad Homburg	Musical Week

SEPTEMBER

September 5 to 15	Venice	Venetian Musical Autumn (music festival)
September 8 to 11	Baden	International Beethoven Festival
September 6 to 9	Worcester, England	Three Choir Festival
September 18 to 30	Venice	Symphonic Festival

AMERICAN FESTIVALS

EASTERN

June 7 to 28	Newark, N. J.	Essex County Stadium Concerts
June 15 to August 15	New York City	Goldman Band Concerts
June 18	Jenkintown, Pa.	Pennsylvania Folk Festival
June 18 to 25, July 2	Ridgefield, Conn.	Dunrovin Festival
June 19 to August 14	Carmel, N. Y.	Rockridge Outdoor Theater Concerts
June 23 to August 16	Philadelphia, Pa.	Robin Hood Dell Series
June 23 to August 20	New York City	Stadium Concerts
June 25 to September 5	Jones Beach, L. I.	Opera and Ballet
June 30 to September 12	Atlantic City, N. J.	Steel Pier Series
July 4	Woodstock, N. Y.	Woodstock Festival
July 4 to August 1	Louisville, Ky.	Louisville Festival
July 10 to August 14	Washington, D. C.	Symphony Concerts
July 10 to September 23	Pittsfield, Mass.	Berkshire Chamber Festival
July 15 to August 24	Chautauqua, N. Y.	Chautauqua Festival
August 4 to 14	Pittsfield, Mass.	Berkshire Festival
Dates Indefinite	Saratoga, N. Y.	Saratoga Festival
August 18 to 21	Norwalk, Conn.	Silvermine Festival
September 21 to 23	Pittsfield, Mass.	Coolidge Festival

MIDWEST

June 3 to August 27	St. Louis, Mo.	Municipal Opera
June 26 to August 6	Cincinnati, Ohio	Zoo Opera
June 30 to August 7	Chicago, Ill.	Ravinia Symphonic Festival
July 1 to August 11	Cleveland, Ohio	Cleveland Festival

FAR WEST

July-August (Six Weeks)	Portland, Ore.	Stadium Concerts
July 12 to September 10	Hollywood, Cal.	Hollywood Bowl Concerts
August	San Diego, Cal.	San Diego Festival

Pascarella Pupils' Annual Recital Includes Premieres

Pupils of Carl Pascarella had Rose C. Pascarella, soprano, as assisting soloist at their annual recital on May 28 in Hubbell Auditorium, New York. A large audience applauded the young pianists, several of whom gave first time hearings in this country of European works. The group ranged from children like Norma and Norman Fishman, who played duets by Barth and Gaynor, to youthful pianists, who skillfully interpreted pieces of Chopin, Liszt and others. Madelene Sirignano, Albert Palmeri, Jr., and Ignazio C. Pascarella gave good technical readings of works by Longo, Ferrari-Trecati, Pozzoli, Paganini and Tarenghi. Ermanno Maiolini, Lillian Sluchan, Miriam Sluchan, Joan Tripi and Ella Galeano disclosed admirable technic and musicianship. Others heard were Harriet and Beverly Lyman, Jean Capuano, Gloria Davis, Emily and Elise Danino, and Arnold Franco. Mme. Pascarella sang songs of Recli, Giannini, Cimara and Terry with tonal beauty and interpretative skill. G. N.

ARNOLD BELNICK,
winner of the $1,000 grand prize in the Sealtest Rising Musical Star Contest, with his teacher, Ronald Murat, left, and Alexander Smallens, right, conductor of the NBC Orchestra, with which the prize winner was heard.

(BELOW)
MEMORIAL PLAQUE
placed at 46 Pearl Street, Somerville, Mass., the house where the late Henry Hadley came as a boy of eighteen. Many of his works were written in this home, where he continued to visit his family, doing so for the last time on June 21, 1937. The plaque was placed by the City of Somerville. (Photo by Super Snaps, Cedric G. Chase Photographic Laboratories, Inc.)

(RIGHT)
MARU CASTAGNA-FALLIANI,
mezzo-soprano, returns from Europe in June to appear with the Cincinnati Opera Company. (Photo by James Abresch.)

MILDRED DILLING
playing a harp of roses presented to her during her recent visit to Havana. (Photo by Fifi Tarafe, Havana.)

MARCEL HUBERT,
cellist, left, with Hugh Williamson, dean of music at Flora Macdonald College, Red Springs, N. C. The latter acted as accompanist when Mr. Hubert gave a concert at the college.

LEONA FLOOD,
violinist, on a world tour, chats with a native chieftain in Suva, Fiji Islands.

(BELOW)
ALEXANDER KIPNIS,
now making a tour of Australia under the auspices of the Australian Broadcasting Commission, rehearses with his wife at the piano. (Photo © by L. Von Ziegler.)

IRENE RUPPERT,
pianist, does not mind a kitten on the keys when it happens to be her pet.

MARGARET SITTIG,
Frederick V. Sittig and Buff in Florida. The violinist and pianist have concluded a twelve-thousand-mile concert tour from Florida to California, to be repeated next season.

LILY PONS and IVOR NEWTON
in the artists' room prior to the soprano's gala concert in Queen's Hall, London, for the benefit of the Queen Charlotte Hospital. (Photo by A. V. Swaebe, London.)

GUIOMAR NOVAES,
Brazilian pianist, with her husband, Octavio Pinto, visits the captain of the SS. American Legion, en route to Brazil following the pianist's appearances in the United States. She returns next season for an extended tour, including recitals in New York on the Town Hall Endowment Series and in Chicago for the Adult Education Council.

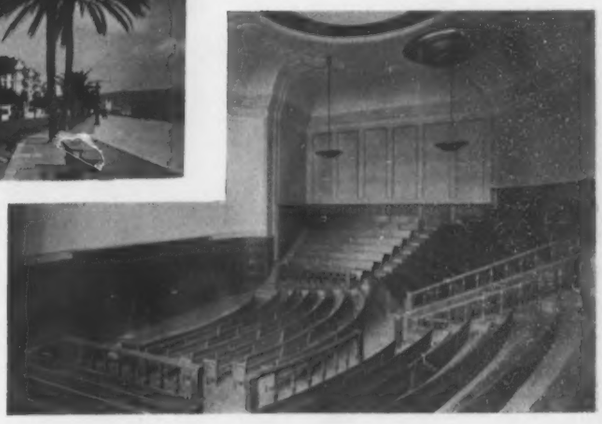
GRACE ADAMS EAST,
trumpeter, received the traditional greeting when she arrived at Honolulu on a tour which also included appearances in Australia before going to Europe. Following this she returns to New York. (Photo by Tiffany Studio, Honolulu.)

CHARLES SANFORD SKILTON,
American composer and faculty member of the University of Kansas, and his daughter, Helen, in Venice. His Indian Dances were played by the Budapest Concert Orchestra under Karl Krueger at Budapest and on a tour of ten Italian cities. His new string quartet has been heard in Vienna and Budapest.

CHARLES MILLER,
American composer-conductor, rehearsing the Colonne Orchestra in Paris with Maurice Eisenberg, cellist, as soloist in the Boccherini concerto. At right, he is shown conducting his work, Appalachian Mountains, given its French premiere by the Colonne forces at the Salle Gaveau on May 18. Mr. Miller is to conduct in London before going to Italy to spend the summer. (Photos by M. Brodsky.)

(LEFT AND BELOW)
MEDITERRANEAN UNIVERSITY CENTRE,
Nice, France, where courses in singing, piano, violin, organ, history of music and analysis of works are to be conducted from July 1 through September 30. The photo at left shows the exterior of the building. The other picture is of the auditorium. (Photos by Commission de Publicité de la Ville de Nice et du Syndicat d'Initiative.)

(LEFT)
SIR ADRIAN BOULT,
musical director of the British Broadcasting Corporation, as he sailed from Montreal on the Canadian Pacific liner Duchess of Atholl after a guest conductorship of the NBC Orchestra. (Photo by courtesy of Canadian Pacific Steamships.)



Virginia Ensemble on Tour of State

Dr. Laird Waller Leads Forces in Several Cities—Ancient Music Resounds in Restored Governor's Palace at Williamsburg

RICHMOND, VA.—After an active season of concerts, the Virginia Symphony Orchestra has disbanded for the summer. Under its accomplished conductor, Dr. Laird Waller, the group has played for 14,000 people with success.

The orchestra made its third appearance at Charlottesville with Wilfrid Pyle, State director of the Federal Music Project, conducting. Ernest C. Mead, Jr., of Richmond, assisted with the piano part in the Mozart concerto in D minor. Earlier in the month, the orchestra played at Petersburg, Va., Dr. Waller leading works of Sibelius, John Powell, Weber and the Liszt concerto in E flat, with Nellie Burt Wright as piano soloist.

Another symphony concert of considerable interest was given at Newport News, Va., with Dr. Waller on the podium, assisted by the Peninsula Choral Society, under the direction of Cary McMurran. The orchestra performed compositions of Gluck-Mottl, Sibelius and Strauss. The Choral Society, accompanied by the orchestra, sang an excerpt from Verdi's Aida, with the following soloists: Vivien Currier, soprano; Mrs. A. C. Ellis, soprano; Arthur Hanna, tenor; Wilson Angel, baritone; William Long and Jack Cutler, basses.

CLUB ELECTIONS

The Musicians Club of Richmond has elected officers for the year, as follows: Mrs. Maurice Tyler, president (re-elected); Mrs. Ray Hedley Thomas, vice-president; Mrs. John M. Hughes, secretary; Mrs. Malcolm Engstrom, treasurer; Mrs. Richard Carrington and Mrs. T. Roy Grubbs, board members. Johann Strauss' opera, The Gypsy Baron, will be given next season under Mabel Maxon Stradling's direction. The final concert of the club this season featured works of American composers, with emphasis on those of George Harris, Richmond pianist-composer. Wilson Angel, baritone, sang. Other participants were Betty Carper, Helen Noide, a group of dancers from the Harper dancing studio, and a male octette.

Mr. and Mrs. Robert Y. Barkley, pianist and baritone, appeared in joint recital for the Ginter Park Woman's Club in a diversified program.

HARPSICHORD IN OLD-TIME SETTING

Ralph Kirkpatrick, harpsichordist, played at Williamsburg in the ball room of the restored Governor's Palace, a series of recitals arranged by Colonial Williamsburg, Inc. Numerous compositions known to have been played in Williamsburg in the eighteenth century were included.

The spring musical festival of Blackstone Choral Society, with 100 voices directed by Dr. W. H. O. McGehee, was recently held at Blackstone, Va., with Mrs. McGehee, Agnes Marie Bothne, Rubye Lee Beydier and Richmond Seay, soloists.

William and Mary College's Glee Club gave the last of its student concerts at Williamsburg with Jean Baker, soprano; Marjorie Betterridge, Maxine Haynes, Norma Petillo and Mary Monsure, pianists.

Henrico County school children numbering six hundred gave their annual music festival at the Richmond City Auditorium on May 22, under the direction of Paul Saunier, music supervisor. Singers, bands and orchestras participated.

High school singers and orchestras featured the music festival of John Marshall and Thomas Jefferson High Schools at The Mosque before a large audience. Ravel, Sibelius, Schubert, Handel and di Lasso works were presented effectively.

J. G. H.

Young American Coloratura Soprano Left Law Study to Follow Music Career

Jean Dickenson, Featured in Radio Programs, Likes Opera But Is Happy in Her Present Work

Although her first ambition had been to become a Portia, Jean Dickenson, young American soprano; discovered when she turned to music that many of the things which had drawn her to the legal profession could be utilized in the field of Euterpe.

The radio singer—she was placed under contract by NBC shortly after her graduation from the Lamont School of Music in Denver, Colo.,—told a Musical Courier interviewer that the choice of music for a career merely "opened a wider door and gave greater play" to her talent.

Miss Dickenson pointed out that her artistic characteristics were probably influenced by the fact that her father, a mining engineer, has a flair for painting, which is his hobby, while her mother has authored several books and written for magazines. By reason of her father's profession, Miss Dickenson said that she has had the benefit also of seeing much of the world.

"As a baby in India I learned to speak Hindustanee before speaking English," she smilingly declared.

The soprano, who gave Lily Pons credit for her discovery, said her entire musical training has been in this country. Last season she interrupted her radio work as soloist on the NBC American Album of Familiar Music program to open the San Carlo Opera Company's season in Denver, Colo.

A VERSATILE SINGER

Radio and opera?

"Some people believe that because I am now so busy on the radio, and I am very happy about this, I don't have to work so hard. On the contrary, I really have to work harder than ever. I cannot expect to please my listeners in what I sing, whether it be a simple folksong or brilliant aria, unless I please myself first, and that is a difficult task.

"There are so many things to do and learn that the day isn't long enough. Although I hope some day to win a place in the Metropolitan Opera because that would make me very happy, my greatest ambition is not that, at least not now, but rather only to be able to sing better and better as time goes along."

(Photo by William Haussler, NBC.)

JEAN DICKENSON

HAS VIRTUOSIC DOG

A hitherto silent canine listener to our conversation at this point made his presence felt with a little bark and Miss Dickenson explained he also was a 'music student'.

"The story of Mary and her lamb might find its counterpart here," she said, "for Gilly my dog is also a music school graduate, having attended every class with me. Listen and he'll sing for you."

Gilly, in his canine way, looked over the Courier correspondent as though she were a music critic, but when his mistress asked him to sing "in your best coloratura voice" consented to offer a few tones.

"Now sing bass," Miss Dickenson directed and Gilly reflected his dour Scotch ancestry by emitting several low growls, whereupon the interviewer decided these might also be regarded as a warning and hastily bid adieu to the vivacious soprano and her companion.

E. H.

Granville English Song Heard

Granville English's new song, Night in My Heart, was sung by Grace Moore over station WABC.

Dublin Opera Society Trains Local Talent

Guest Artists in Leading Roles—Radio Orchestra Used—Concert of Irish Music

DUBLIN.—The Dublin Operatic Society provided a week of grand opera at the Gaiety Theatre with excellent performances, well-staged, and (having the cooperation of the radio) the advantage of a full orchestra.

When the society was started some years ago by Commendatore Viani, an enthusiastic and energetic musician and professor of singing at the Royal Irish Academy, the policy was to develop Irish vocal talent. This meant that young and immature singers were called upon to play roles such as Mimi, Tosca, Gianni Schicchi and Scarpia. In addition, the orchestra was numerically insufficient. Public support being lukewarm, the society changed its policy, engaged guest artists and filled the small parts with local talent. The result was an emphatic box-office response.

The present brief season gave us Massenet's Manon with Eleni Danielli in the name part, and Heddle Nash as Des Grieux. The venture was an unqualified success under the conducting of Arthur Hammond, who had previously directed several Wagner operas for the Carl Rosa Company. The production of Puccini's Madam Butterfly was distinguished for the clever interpretation of May Devitt as the heroine, Henry Wendon as Pinkerton, and Robert Irwin as Sharpless. Vincent O'Brien, musical director of the radio station, was the conductor.

A third work was Verdi's Rigoletto, in which the title part was sung by John Lynskey, Irish baritone, who had the courage to remove much of the melodramatic absurdity from the role. Wendon was the Duke, and Gladys Lorimer the charming Gilda.

The Radio Orchestra, under Aloys Fleischmann, gave a concert at the Gaiety Theatre, consisting entirely of music by contemporary Irish composers: Rhapsody by E. J. Moeran, Spring Nocturne by Frederick May; a movement from Hamilton Harty's Irish Symphony; piano concerto by Elizabeth Maconchey; and Pastorale by Ina Boyle. Heddle Nash sang two groups of Irish songs.

HAROLD R. WHITE.

Grobany in Concert

Benjamin Grobany, baritone, sang for the New Jersey Federation of the Daughters of 1812 in Plainfield, N. J., recently.

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"The orchestra again disclosed remarkable progress considering the short time elapsed since its inception. In compositions of Schubert, Sibelius, Bach, Bizet and Wagner, not overlooking the conductor's Aria Religioso (on the 1st Prelude of Bach), played by the soloists, solidity of tone, ensemble and response reflected the excellent training of a teacher who asks of his players only what they can give."
Phila. Evening Bulletin, Mar. 17, 1937.

"Further disclosure of its precocious musical accomplishments was provided by the Germantown Orchestra . . . last night. The third concert of this amateur organization's second season supported previous evidence of performance . . . which is notable considering the short period of the orchestra's existence . . ."
Phila. Evening Bulletin, May 17, 1938

"The organization unquestionably did the best playing that it has done at any of its concerts and showed the results of the excellent training by Mr. Norden."
Evening Public Ledger, May 17, 1938.

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MUSIC NOTES FROM COAST TO COAST

FORT WORTH, TEX.—The Men's Glee Club of Texas Christian University, directed by W. J. Marsh, covered 1,200 miles on its annual Spring Tour, also doing the most artistic singing of its career.

Oscar Fox, of San Antonio, one of four Texas composers having the largest published catalogue, gave a delightful recital of his songs at Texas Wesleyan College, assisted by Betty Wilson, soprano, and Eric Harker, tenor.

The choirs of seven of the largest Baptist churches of the city formed a 250-voice chorus, which presented Dubois' Seven Last Words on a recent Sunday under the direction of Edwin McNeely, of the faculty of Southwestern Baptist Theological Seminary.

Attilio Baggiore, tenor, and Robert Macdonald, pianist, closed the Civic Music Association season with a much enjoyed joint recital. The course for next season's Civic Music Series has been announced with concerts to be given by the St. Louis Symphony Orchestra, Marian Anderson, Alexander Brailowsky, and Susanne Fisher and Clifford Menz in joint recital.

Orline Burrow, former Fort Worth girl who has been resident in Los Angeles for several years, gave an impressively played recital here.

Francis Macmillen, violinist, is conducting a five-weeks' class at Texas Christian University. E. C. W.

GRAND RAPIDS, MICH.—Through the efforts of Karl Wecker, conductor of the Grand Rapids Symphony Orchestra, the Philadelphia Orchestra with Eugene Ormandy conducting was brought to this city and gave an enjoyable concert before a large audience.

Fauré's Requiem was sung by the Boys' Choir of Trinity M. E. Church, with Harold Tower directing. An arrangement for small orchestra was made by Walter Blodgett of Cleveland, organist and former pupil of Mr. Tower. Charles E. Vogan, organist at Central Reformed Church, was at the console.

St. Cecilia activities included a morning recital at which a trio composed of Mrs. W. N. Snow, Mrs. B. H. Masselink, and Mrs. William Van Steenbergen sang a group of German Lieder. Mrs. Russell Hicks arranged a program consisting of piano numbers by Sadie Spoelstra; four Chinese poems set to music by Louise Cooper Spindle, local composer, sung by Mrs. Verne Phillips; and a trio comprising Mrs. E. W. Chapman, pianist, Mr. and Mrs. Maurice R. Quick, cellist and violinist. Organist members gave a recital at Westminster Presbyterian Church, with Mrs. Henry Schuitema as chairman. They were Mrs. Grove Montgomery, Mrs. Joseph Putman, Harold Tower, and Stanley Baughman. The soloist was Mrs. Frank Showers, contralto. A group of four songs composed by Mrs. Spindle was sung by Mrs. Charles S. MacDonald before the Scribblers on their Manuscript Day.

Mr. and Mrs. Donald Nixdorf have recently moved here from Lancaster, Pa. Mr. Nixdorf will be organist and choirmaster at East Congregational Church. H. B. R.

OMAHA, NEBR.—Omaha has been filled with music during the month of May, most of it in festivals which brought thousands together as participants and listeners.

The Omaha Music Teachers' Association celebrated Music Week with a recital by prominent members, and by three pupils' recitals. Edith May Miller is president.

Creighton University's musical epic, Bluejay Turns Nightingale, played three performances, introducing the male chorus, a fifty-piece band and larger orchestra to the public.

The University of Nebraska, at Lincoln, sent 185 musicians with necessary instruments and equipment for a concert in Omaha. A program by soloists, mixed choir and male chorus (W. G. Tempel, director), orchestra and band (Don Lentz leader) played for more than 5,000 listeners at the huge Ak-Sar-Ben Coliseum.

The second annual National School Music Competition Festival, Region Nine, brought to the city some 6,300 registered contestants from high schools in Colorado, Kansas, Missouri, Nebraska and part of Iowa, for daily and hourly sessions. The range of activity included solos in voice and practically every band and orchestra instrument, and small and large groups of these types in different classifications, from trios to ensembles of more than 100 members. A high average standard was maintained, especially by the choirs, bands and orchestras.

The sessions closed with a program at the Auditorium, by the Region Nine Festival Orchestra of 286 players and 500 singers under the following guest conductors: Noble Cain, Max Krone, George Dasch, Chicago; Adam P. Lesinsky, Whiting, Ind.; David T. Lawson, Topeka, Kan.; and Lytton S. Davis, Omaha. Omaha Central High A Cappella Choir (under Carol M. Pitts) won an honorable appearance as the finest choir.

The Augustana Choir of Rock Island, Ill., gave a concert of impeccable artistry at the Paramount Theater, its seventy singers under the direction of Henry Veid appearing under the auspices of the Swedish-American Tercentenary Committee.

The Nebraska Chapter of American Guild of Organists (Flora Sears Nelson, dean) closed its season with an Anthem Party, when eighteen choirs totalling 600 singers were heard under different directors. J. H. Simms gave a talk on anthems and choir work. H. R.

PORTLAND, ME.—The Immaculate Conception Cathedral Choristers, under the direction of the Rev. Henry A. Boltz, presented their annual spring concert, assisted by the State Symphony Orchestra of Boston (Alexander Thiede conductor).

One of the interesting recent musical events was the joint concert of the Polyphonic Society, conducted by Alfred Brinkler, and the Polyphonic Singers, of Boston, led by Homer Whitford, organizer of the group.

An especially fine program was offered at the last meeting of the Rossini Club, its spring concert. The annual meeting of the Kotzschmar Club was held at the home of Fred Lincoln Hill, and was marked by a fine musical program.

At the annual meeting of the Maine Federation of Music Clubs held here Agnes Skillins Tibbetts was general chairman, assisted by Mrs. Charles Carroll, of the Rossini Club; Yvonne Montpelier, president of the MacDowell Club; Mrs. Gerald Clifford, president of the Marston Club. Other clubs, from Kennebunk, Sanford, Bridgton, Gorham, Westbrook and other Maine towns, were represented. S. R.

PROVIDENCE, R. I.—The Rhode Island Federation of Music Clubs sponsored nightly programs of great excellence appealing to artists and music lovers of all ages. Included were Male Singing Groups, String Orchestra, Flutes and Horns, the Junior League Glee Club, High School Bands, The Community School of Music, the Amy Beach Club, Temberte Mixed Quartet and a varied All Club and Junior Club programs.

Aida was given an enthusiastic performance by the New England Grand Opera Company in the Metroplitan Theatre. Danielo Scotti conducted. Renata Flandina Ruisi of Westerly as Aida gave an effective portrayal and received many curtain calls. Four local singers had minor roles; Viola Grilli, Sarah Villatic, Harriet Eden and Ben Kaplan.

The Rhode Island Concert Orchestra of the Federal Music Project played in Faunce House, Brown University, compositions of three Providence men; David Ludlow Stackhouse, S. Foster Damon and Hugh MacColl. On the program was a movement for the string orchestra (Harrison Kerr), and a symphony by Stravinsky.

St. Paul by Mendelssohn was offered at Grace Church by the Oratorio Society under the direction of William DeRoin. Rene Viau was at the organ. Eleanor Mowry, organist, assisted by Florence

(*Continued on page 30*)

EUROPE BOUND

CHARLES HAUBIEL

is spending June at the MacDowell Colony, sailing on July 12 for Europe, where he remains until September 15.

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Study of Arts in Relation to Past Aids Understanding of Modern Era

Novel Plan for Training Young Musicians Evolved at Norfleet Trio Summer Camp —Details of Work Discussed by Helen Norfleet, Founder and Director

"The more abundant life" is not the phrase so often bruited about by politicians in search of votes; it is treated literally by Helen Norfleet, who has built about it the Norfleet Trio Summer Camp at Peterboro, N. H., and the Helen Norfleet School in New York City.

"Perhaps it was our own personal experience that gave it especial significance," Miss Norfleet said to a Musical Courier interviewer. "Our father and mother believed in providing their family with a good general cultural background, against which specialization might later be developed, and because we had that opportunity, we have tried to give it to others, particularly young students who have been graduated from high school.

"Our educational theory—and it is no longer a theory, because we have worked it out—has received approval of prominent educators. In a word, it is to provide this correlation of the arts, studied in the light of the past and applied to our civilization today.

"Our program—and this year we are extending it to provide instruction for teachers by providing a normal course—does not involve set classes, or definite textbooks, but is based on the proposition of a balanced life. Music, dancing, Dalcroze Eurythmics, visits to operas, concerts, art museums, all of these are correlated, and then opportunity is provided for specialization.

"Our present civilization, government, artistic life, are all rooted in the past, so we believe that study of these roots, in the light of the present, gives a better understanding of current existence.

Creating the Right Background

"Although no textbooks are used, we have group meetings, informal discussions where this 'background' can be created. At camp, this is augmented by group singing, not the usual camp songs, but folksongs and art songs. In this manner, not only is the language studied but the musical heritage of the various races revealed for further discussion.

"Too often students attempt to specialize without having a background. I believe that a knowledge of all the arts first leads to a better understanding of a particular division later on. One must remember that periods in civilization are reflected not only in the music of a particular era, but also in the dancing, the painting, the architecture and similar arts. If one is to understand one branch, a knowledge of all provides a better background. It is upon this theory of education that we have been working.

"General culture is our aim because we feel that the ultimate purpose of civilization is to make people happy. This balanced life, or more abundant life, makes for happiness and, after all, that is what education should provide."

Miss Norfleet stated that her associates of the Norfleet Trio, Catharine Norfleet, violinist, and Seeper Norfleet, cellist, are co-directors of the Norfleet Trio Camp.

H. A. S.

Edwin Hughes to Conduct Summer Master Class

The twenty-second annual summer master class for pianists and teachers is to be conducted by Edwin Hughes at his New York studios from July 11 to August 20. Class and private lessons, lectures on musical esthetics, interpretation, tone-production and modern technical development are to be considered. One free scholarship is offered for the summer master class. Auditions are open to pianists who have not studied with Mr. Hughes.

(Photo © by George Maillard-Kesslere.)
EDWIN HUGHES

A series of evening recitals is scheduled in connection with the class, these covering all periods. Professional pupils will participate and Mr. Hughes and Jewel Bethany Hughes are to give a recital of two-piano music, as customarily.

Mr. Hughes, president of the Music Teachers National Association, prior to his New York class, is conducting a four-weeks' class at South Carolina State College concluding on July 2 and then gives a week of lectures and classes at the University of Virginia, July 4 to 9.

Buffalo Players Plan Outdoor Series

New Chorus in Debut—Spring Recitals a Feature—Students' Programs Heard

BUFFALO, N. Y.—Mrs. Edgar F. Wendt has been re-elected for a third term as president of the Buffalo Philharmonic Orchestra Society. Other officers also were re-elected. Charles P. McArthur is assistant treasurer. Under the efficient conductorship of Franco Autori, who has been re-engaged, a series of summer concerts is in formation.

Mrs. John Eckel's pupil, Arline Reilein, was presented in a violin recital in the Town Club, in a program of fine quality, which she played with purity of tone, facile bowing and excellence of interpretation, evidencing serious study and exceptional training. Outstanding numbers were a Bach-Kreisler praeludium and gavotte, Mendelssohn's concerto, a Mozart-Kreisler rondo, and two Dvorak-Kreisler and Glazounoff-Kreisler numbers. Elizabeth Ackerman at the piano contributed fine support.

Olive Bond, soprano, assisted by Frederick Bristol, pianist, collaborated in a recital in the Town Club with a delightful program.

The first appearance in concert of the newly organized mixed chorus, the Buffalo Schola Cantorum, sponsored by the Museum of Science and conducted by Jessamine Long (with Ruth Bender at the piano and Rosamund Abate, organist) took place in the State Teachers' College Auditorium. The chorus gave an excellent accounting of its first season's work. Two local composers, Herbert Fromm and Parkes Jelley, were represented on the program, Brahms' Song of Destiny opening the performance.

Pupils of the First Settlement Music School offered an interesting and diversified program in Westminster Parish House before a large audience. Dorothy Hebb, director of the school, and all teachers whose pupils appeared were congratulated upon the results.

C. Gordon Watkins spoke with ability and interest before the Music Forum on Listening to Music While Practising.

Joseph Phillips, baritone, gave a successful recital for the British Daughters, Ethyol MacMullen accompanying.

Among a large number of recitals recently by pupils, prominent teachers represented were Mary M. Howard, R. Leon Trick, Marguerite Davison, Muriel Halliday, Marie Mohr, Laura Kelsey, Edith di Bartolo, Edna Springborn. L. H. M.

Schlieder in Denver

Dr. Frederick Schlieder is in Denver, Colo., holding classes for three weeks. On June 21, he starts teaching in San Francisco. During the summer, Dr. Schlieder will be heard in lecture-recitals in San Francisco and other cities. He returns to New York the middle of August.

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In chronological order the Robin Hood Dell concerts are to inaugurate the season. On June 23, via MBS, **Eugene Ormandy** from Fairmount Park, Philadelphia, is to send the first summer offering of the Philadelphia Orchestra to listeners. The following night **Alexander Smallens** takes over the podium, with **Alfred Wallenstein** serving as guest on the third night. Thereafter, on Friday nights, the programs are to be radiated for those unable to visit the park.

On June 26 Mr. **Smallens** is to be at the Lewisohn Stadium, New York, to inaugurate the annual Stadium Concerts broadcasts with **John Corigliano,** concertmaster, as the initial soloist. CBS again has the broadcasting privileges and listeners are to hear interpretations of five conductors from New York—**Macklin Marrow, Massimo Freccia, Willem van Hoogstraten** and **Jose Iturbi** being the other baton wielders scheduled during the season. The Sunday night programs are to be broadcast.

Meantime, for those within range of WQXR's waves, the Naumburg Symphony Orchestra's series in Central Park, New York, will be available, the conductors being **Rosario Bourdon, Jaffrey Harris, Eugene Fuerst** and **Joseph Littau.**

Among the weekly features now departed and leaving a void on the Sabbath schedule is **Erno Rapee's** Radio City Music Hall Orchestra, which concluded its series on June 5 over NBC, with an all-request program wherein Tschaikowsky, Debussy and Puccini led all the rest. (What, no Wagner or Sibelius?) **Viola Philo** and **Jan Peerce,** vocalists extraordinary, for they have given **Rapee's** band considerable support again this year, sang a duet from La Boheme. Chamber music offerings replaced the orchestral programs, the inaugural being on June 12.

Rapee's final Wagner gesture was a program of excerpts from this music dramatist's scores, played on the day prior to Memorial Day, a sort of memorial itself in commemoration of the 125th anniversary of Wagner's birth.

E. Robert Schmitz, pianist, offered another memorial list on May 25, when, over CBS, he paid tribute to the late Maurice Ravel in his second Keyboard Concert. Deft and possessed of facile technic, he was admirably equipped for his task.

Margaret Speaks and **Richard Crooks** again did their "hail-and-farewell" act for NBC, the soprano, refreshed by a vacation in Europe, taking over the Firestone program on June 6 while the tenor departed for his summer rest. **Wallenstein** was the batonist.

Ethel Codd Luening, soprano, **Yella Pessl,** harpsichordist and the WJZ Music Guild presented cantatas of Rameau and Marcello over NBC on May 31.

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GRACE LA MAR,
contralto, was soloist with the Riverdale Orchestra at the Horace Mann School, New York, on May 3. Other recent appearances were at the Hotel Madison, New York, and at Englewood, N. J. Miss La Mar has been engaged for the faculty of the Westminster Choir School at Princeton, N. J. (Photo by Apeda.)

Milton Kaye, pianist, has been active, appearing over WEAF on May 28 and June 4 with **Sandra Levitski** in two-piano works, and at WOR as assisting soloist with the Gotham String Quartet.

With **Cesare Sodero** conducting, **Stell Andersen** was soloist in Mozart's Coronation Concerto with the Bamberger Symphony Orchestra over WOR on May 27.

Dr. Howard Hanson, festival conductor, school head, composer, prize winner, *et al.,* gave the inaugural to his Hymn for Pioneers, written for the Delaware Tri-Centennial, with the Eastman School Orchestra and Male Chorus participating over an NBC network.

The Westminster Choir School Festival at Princeton, N. J., some of which came over CBS, gave opportunity to hear **Aaron Copland,** and **John Kirkpatrick** in the former's Symphonic Ode for two pianos; Walter Piston's trio, played by **Feri Roth, Ferenc Molnar** and **Janos Scholz;** and the premiere of **Arthur Farwell's** quintet, with **Johana Harris** assisting the Roth Quartet.

John Barbirolli had **Kathryn Meisle,** Metropolitan contralto, as assisting soloist for his final Ford Sunday Evening Hour over CBS in an eclectic list. The choir contributed the dream pantomime from Hänsel und Gretel, theme song for this feature.

Recent participants in WQXR's activities have been **Gustav Langenus,** clarinetist, and **E. Robert Schmitz,** pianist, in a joint offering; **Louise Arnoux's** always attractive Young Singers of French Songs; **Frederick Bristol's** continued pianistic exploits and **Eddy Brown's** ever popular string classics.

Did you say "vacation"?

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MUSIC NOTES FROM COAST TO COAST

(*Continued from page 27*)

E. Chapman, violinist, gave a recital of more than usual merit in the First Congregational Church here. Mrs. George Hail celebrated the tenth anniversary of the dedication of the Music Mansion with a concert by Helen Hogan Coome, organist, of London, England, and Edwin Orlando Swain, baritone, of New York, both of whom were heartily received. The delightful affair was attended by many who had been guests at the founding ten years before. B. N. D.

READING, PA.—The Choral Art Society, ably directed by N. Lindsay Norden, has offered its second concert of the season, assisted by the Reading Chamber Music Trio. It was a splendid program, skillfully presented and well received.

The Reading Choral Society, assisted by the Hershey Community Chorus, both directed by Dr. Harry A. Sykes, presented Haydn's Creation with a quartet of soloists. Dorothy Baker, soprano, Edward Austen Kane, tenor, Esther Werner, contralto, and Gean Greenwell, baritone. The latter distinguished himself, and shared honors with Dr. Sykes, whose command of both chorus and orchestra was admirable.

The A Capella Singers presented portions of Messiah, with the Reading Opera Society, adding to the season with a production of Herbert's The Fortune Teller.

Henry Seibert, organist of Holy Trinity Church, New York, and a Reading native, concluded the month's activity with a recital at St. Paul's Reformed Church. H. D. S.

SAN DIEGO, CALIF.—The Morning Choral Club (Louis Bangert, conductor) was heard in a morning musicale, with Emery Darcy, baritone, of radio, concert and opera, as soloist. The chorus, with Mrs. Bangert at the piano, gave three song groups in excellent style, and with satisfying attention to tone color and quality. Helen Donofrio Borgens, soprano, was featured as soloist in Night Beloved (Bachelet). An attractive organ and piano group was contributed by Edward Borgens and Charles Shatto.

In La Mesa the red robed choir of the Grossmont Union High School, under the excellent direction of Mrs. Merle C. Donohue, offered an admirable Candlelight Service of sacred music with Lornel Grable and Druis Hubbard, soloists.

The Federal Music Project (Charles Marsh, director) gave an orchestral concert with the Federal Orchestra (Julius Leib, conductor) and Barbara Steinback, pianist, as soloist. The oratorio Hora Novissima, by Parker, was given by the Opera Project, with Dorothy Starbird, Elizabeth Clarke, Frank Colson and George Guenther, soloists. H. B.

VANCOUVER, B. C.—Contributing to one of the final events of the 1937-38 season of the University of British Columbia, a performance of George Dyson's The Canterbury Pilgrims was presented by the Bach Choir and an orchestra under Ira Dilworth. Skillful ensemble work was evident throughout and the choir united in giving the performance a full and lifelike portrait. Avis Phillips, Philip Watts and Callum Thompson were soloists each being particularly happy in his work.

Emilie Cushing, pianist, offered a meritorious recital in the Vancouver Hotel, assisted by Thora Smith, soprano. Miss Cushing showed good taste in familiar Schumann, Brahms and Chopin works, with more novelty in a final group of Villa-Lobos, Albeniz, Tansman and Strauss-Evler. Miss Smith sang a group of songs with sincere artistry.

A private recital was given recently when Anderson Tyrer, pianist and composer, of London, England, passed through Vancouver.

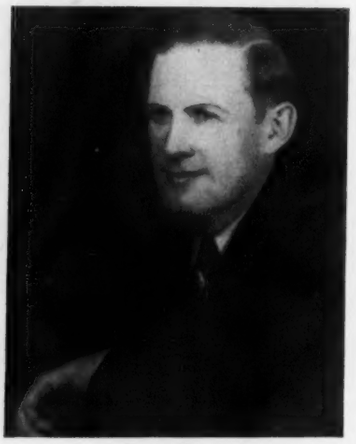
The Orpheus Singers (Harry H. Holden, conductor) gave their fifth annual concert in the M. A. Kelly Auditorium. The group was particularly happy in some old English songs, while the ladies were heard to best advantage in Bach's My Heart Ever Faithful and Hageman's Christ Went Up Into the Hills. Charlotte McConnell, cellist, assisting artist, delighted her audience with some lovely instrumental work.

The B. C. Electric Glee Club, under the able leadership of James Todd, attracted a capacity audience when they were heard in numbers by Mendelssohn, Palmgren, Harvey Gaul, Verdi and others. The assisting soloists were Iris Lockwood Todd, lyric soprano, and Phyllis Ward, pianist.

The C. P. R. Male Voice Choir under Robert T. Jones, presented their fifth annual concert in the Hotel Vancouver, with marked improvement, particularly in the direction of tone and ensemble. Tadeusz Kadzielawa, cellist, played well the slow movement from Haydn's Concerto in D.

Leonard Basham, a Vancouver boy, has been awarded second place in a recent musical composition contest conducted by the Canadian Performing Right Society. Sir Ernest MacMillan was chairman of the selection board. F. D. F.

CANADIAN TENOR ACTIVE



LORNE GRANT,
Canadian tenor, now under the personal direction of Josephine Vila, Inc., made his debut in Vancouver and later sang in musical comedy and for RKO Presentations. He has studied with Edgar Schofield, Solon Alberti and Charlotte Peegé.
(Josephine Rossi Photo.)

Mme. Gaudenzi Honored at Beethoven Association

A large group of pupils and friends of Edith W. Gaudenzi attended a birthday dinner in her honor at the Beethoven Association, New York, on May 26. Geoffrey O'Hara added to the pleasure of the evening by playing his songs for the guests to sing. Impromptu vocal selections were given by Gloria LaVey, Harrison Knox and Shirley Friedman. G. N.

Oliver Stewart on Tour

Oliver Stewart, tenor, left Miami, Fla., to start on a concert tour. During the winter he has been tenor soloist at Coral Gables Congregational Church. He appeared there in special Easter programs and also at the First Baptist Church, Hollywood, Fla., and the Westminster Presbyterian Church, Miami. Mr. Stewart sang in the eighth annual Pan American Musical Revue at Bayfront Park, Miami, was soloist at the Miami Beach Woman's Club luncheon and appeared also for the Coral Gables Woman's Club at the Biltmore Country Club, Miami, where he was reengaged for next season. He also appeared at the Mothers' Day service at Coral Gables Congregational Church. Mr. Stewart has been engaged for next season as tenor soloist.

On his tour he visits Palm Beach, Charleston and Bennettsville, S. C., Charlotte, N. C., Covington, Ky., Richmond and Williamsburg, Va., Washington, D. C., and Philadelphia, Pa. On May 10 he gave a recital at the Specht Plantation, Drake, S. C.

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CINCINNATI, O.—The Cincinnati Trio (Ary van Leeuwen, flute, Fritz Bruch, cello, and May Estel Forbes, piano) after a season of ten engagements in this vicinity is on a tour of twenty-four concerts at universities and colleges from Texas to Wisconsin. This ensemble was featured in two series of private recitals at the homes of Mr. and Mrs. Robert A. Taft and Dr. and Mrs. William T. Semple (Louise Taft).

Frank C. Biddle, director of music in the local public schools, recently elected a member of the National Executive Committee of Four of the National Music Educators, spoke for the Guild of Piano Teachers on The Trend of Modern Music Education.

The Clef Club presented the following members on its annual guest day: Margaret Marshall DeLon, Mrs. Harold Wilson, Audrey Gillespie, Charlotte Whitmire, Jane Snow, Lucy McKeever, Mrs. Frederick Rauh, Mrs. Robert Blacker, Mrs. Lyman Wiltse and May Estel Forbes.

The Symphony Club re-elected Mrs. Charles J. Schlicht president, and appointed Mrs. Dennison Duble, Mrs. Josephine Granducci and Mrs. Albert Foster vice-presidents; Mrs. Joseph Kolmschlag, secretary; Mrs. G. S. Junkerman, corresponding secretary; Mrs. Alfred Jonap, treasurer; Mrs. William Doering, assistant treasurer; Florence Braun, music chairman, and Margaret McGowan, music vice-chairman.

Fourteen-year-old Katherine Morse, accompanied by John Quincy Bass, played the violin concerto (No. 1) in G minor, by Eugene Goossens, before the forty-fifth annual convention of the Association for Childhood Education with success.

Members of the Norwood Musical Club, at the annual meeting, assisted by members of the Western Hills Music Club, offered an interesting program in which the following participated: Goldie Taylor, Mrs. O. T. Jenkins, Vera Jacobson, Mrs. Charles Hess, Mrs. Elmer Hess, Esther Stewart Gregg, Mrs. J. A. Scott, Mrs. Oliver Perin, Hildegard Schreiber, Mrs. Robert McIntosh, Mrs. Wesley Engel, Mrs. P. T. Kiely, Mary Elizabeth Jones and Grace Hamilton. Mrs. Leon Saks is president, and Mrs. Rudolph W. Basson and Mrs. Lester Blair were program chairmen. M. D.

OBITUARY

Miguel Fleta

CORUNNA, SPAIN.—Miguel Fleta, forty-four, former Metropolitan Opera tenor, died here on May 30. Born at Albalate, he studied at the Barcelona Conservatory and made his debut at Trieste in 1919. He was a popular favorite at the Royal Opera, Madrid, and was decorated by former King Alfonso with the Cross of Alfonse XII. Although only twenty-nine when he joined the Metropolitan to make his debut with Jeritza and Scotti in Tosca, he already had achieved an international reputation, having appeared in Europe, South America, Cuba and Mexico. He sang with the Metropolitan in 1923-24 and 1924-25, his repertoire including, in addition to Tosca, Carmen, Pagliacci, Romeo, Rigoletto, Manon, Aida, Cavalleria Rusticana and La Boheme. Signed to appear in the 1925-26 season, he was prevented because of military service and was advised by the Spanish Government to break his contract. This resulted in a suit in which the Metropolitan won a verdict of $11,500, it being contended that he preferred to sing in Spain and Italy. K. F.

Preston Ware Orem

PHILADELPHIA.—Preston Ware Orem, seventy-three years old, composer, critic and organist, was fatally stricken with a heart attack on May 26 while conducting his latest work, Out of the West, in its premiere by the Mastbaum Vocation School Orchestra. From 1889 to 1895 he was organist at St. Paul's Pro-Cathedral, Los Angeles, returning here to teach at the Philadelphia Conservatory. From 1901 to 1910 he was organist at the Walnut Street Presbyterian Church. He also was on the staff of the Coombs Conservatory for several years. Mr. Orem, whose works included an American Indian Rhapsody for piano and also for orchestra, a piano quartet and quintet, a ballet suite for orchestra, several piano pieces, songs, arrangements and transcriptions, was editor and critic for the Theodore Presser Company and conductor of the Theodore Presser Choral Society. He also authored A Harmony Book for Beginners. C. L.

Helen Hulser

Helen Hulser, secretary of the concert department of the Juilliard School of Music, died suddenly on May 11. Born and educated in New York, she had been connected with the Juilliard School since the summer of 1927, first as secretary to Dr. Ernest Hutcheson when he became dean of the Graduate School, and later as secretary in charge of the Concert Department. A sister, Mrs. Karl Hill of Shanghai, China, and two brothers survive.

Mrs. Daniel Pelton Duffie

Mrs. Daniel Pelton Duffie, of Red Bank, N. J., historian of the Verdi Club, died at her home on May 22. Active in club work, she was president of the Society of New York State Women, a member of Golden Hill Chapter, D. A. R., the New England Society, the Founders, the Congress of States Society, on the board of Fidelis, a member of the board of the National Constitution Day Committee, and affiliated with numerous patriotic societies. She was for a time president general of the Daughters of the Union. Born in New York City, she was married in 1888. Her husband and four children survive.

Mrs. Stacy Williams

BELOIT, WIS.—Mrs. Stacy Williams, former Chicago vocal teacher, died here on May 23 at the age of seventy-six. She was formerly an opera soprano and concert pianist and for years was a soloist at the Fourth Presbyterian Church in Evanston, Ill. R. D.

Marion Kingsbury Cerati

Marion Kingsbury Cerati, formerly of the Metropolitan Opera Company, teacher of voice and dramatics, died on May 15 in New York. Despite an illness of several years, she continued teaching until a few days prior to her death.

Mrs. Hanna McCormack

DUBLIN.—Mrs. Hanna McCormack, mother of the tenor, John McCormack, died at her home in Monkstown, County Dublin, on June 2 at the age of eighty-two. G. H.

Charles E. Gannon

CINCINNATI, O.—Charles E. Gannon, seventy-five years old, organist and choirmaster for many years at St. Matthew's and St. Aloysius' churches, Washington, D. C., died here recently while on a visit to his son, Theodore F. Gannon, manager of the Cincinnati Symphony Orchestra. W. K.

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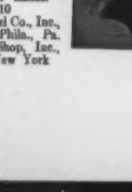


Paris Events

(*Continued from page 7*)

Charles Miller, conductor-composer from Philadelphia, led the Colonne Orchestra in a list of Vitali-Miller (Chaconne), Beethoven (seventh symphony), Stravinsky (Fire Bird), Casella (Marionette Music), Boccherini (cello concerto) and Miller (Appalachian Mountains). In the part of the program I heard, Mr. Miller's conducting had authority, rhythmic resilience, and feeling for dynamic and emotional climax. He also brought unusual spontaneity to his music.

Miller's own American rhapsody, Appalachian Mountains, brought him another success. Based on old folk-tunes from the region designated by its title, the work is agreeable to listen to, and shows that the composer has technic and something to say. Maurice Eisenberg played the Boccherini concerto with classical restraint and elegance. The evening before, Eisenberg gave a recital in the same hall, the high peaks of which were Bach's E flat suite for cello alone, and Albeniz' Malaguena, the latter having to be repeated. Erich Itor-Kahn was at the piano.

Critical Victory

At the Opéra-Comique there was a presentation of Marcel Samuel-Rousseau's Le Bon Roi Dagobert. When the work was created in 1927, I was one of those who opined that, properly staged and interpreted, it would fill the house with delighted customers. The work now is properly staged and interpreted, and at each performance the house is well populated.

What with colorful scenery and costumes by Guy Arnoux, animated *mise-en-scène* by Max de Rieux, Eugene Bigot's conducting underlining and bringing out every effect the authors intended, and Roger Bourdin (Eloi), Louis Arnoult (Dagobert), Guénot (Odoric), Elen Dosia (Nanthilde) and Vina Bovy (Reine) in the principal roles, Le Bon Roi Dagobert comes off as one of the best productions the Opéra-Comique has sponsored in many moons.

Recital Roster

Harriet Eells, American singer, excellently accompanied by Arpad Sandor, sang lyrics by Schubert, Ravel, Wolf, Griffes, Walter, and others, with beautiful tone and communicative artistry.

Vera Moore, English pianist, charmed her hearers with an eclectic program, interpreted with warm, singing tone.

Robert Kitain, violinist, accompanied by Pierre Kolpikoff, expounded texts ranging from Corelli to Dinicu, in his recital.

Jacqueline Salomons, violinist, and Maillard-Verger, pianist, programmed the Lekeu sonata at the Gaité-Lyrique.

The Budapest Quartet, in Ravel, Debussy, and Franck, demonstrated the acme of ensemble playing.

Rosalio, assisted by Germaine Salomon, gave a picturesque exhibition of Spanish dances.

Clotilde and Alexandre Sakharoff went through poetic movements, steps, and postures, to the strains of Albeniz, Fauré, and Debussy, provided by the Conservatory Orchestra under M. Szyfer. Their costumes, as usual, caused the crowd to gasp.

La Cantoria, has, to the joy of music-lovers, begun another Sunday series of ancient masses in Sainte-Chapelle—masterpiece of mediaeval architecture, and, from the Middle Ages down to the French Revolution, active centre of a musical organization of world-wide influence.

Outstanding works in the vast bulk of new opuses recently premiered here were a string quartet by De Bourguignon played by José and J. Figueroa, Blanpin, Reculard and trios by Lajtha and Tansman, played by the The Pasquier Trio.

Music in London

(*Continued from page 7*)

Orchestra had done Brahms' Academic Festival Overture, Hofmann was soloist in Beethoven's concerto in G, the Schumann concerto, and pieces by Chopin. At this late day, no comment is necessary on Hofmann's distinguished talents as a pianist. He triumphes completely.

Gentlemen, the Ladies!

The British Women's Symphony Orchestra, under the patronage of H.R.H. Princess Royal, opened its last concert with Mendelssohn's Calm Sea and Prosperous Voyage Overture. The program also included Symphonic Variations (Dvorak), Dance of Life (Delius), and first Roumanian Rhapsody (Enesco). Florence Austral, soprano, made a highly creditable showing in Abscheulicher (Beethoven) and Isolde's Narration (Wagner). John Amadio, flutist, was the more than competent soloist in Concertstück in G minor by Heinrich Hoffmann. A mere male, Boyd Neel, was the ladies' able conductor. But in addition to this, their Musical Declaration of Independence was not absolute, since there were one or two males in the orchestra.

Stars' Generosity

At a concert in aid of Quinn Square Social Centre, Lord Lurgan (known professionally as William Brownlow) opened the proceedings with Les Stances (Delius), a number that served to show his flexible, smooth and sympathetic baritone tones. Jean Norris, pianist, is a young artist who has made a name for herself on sterling merit, and her playing of Chopin's ballade in A flat was finely phrased and rhythmically expressed. John Brownlee, amongst other items, gave us Non piu andrai, Deh vieni alla finestra, and Finch' han dal vino (Mozart), all sung in the admired Brownlee manner. Ivor Newton accompanied admirably.

Recital Notes

Richard Tauber gave a Lieder recital to a packed audience at Queen's Hall. The program included Der Einsame, a pleasant, unpretentious *morceau* composed by the singer.

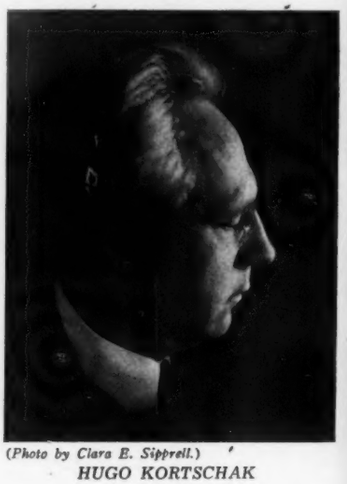
At Wigmore Hall pianist Myra Hess was partnered by Yelly d'Aranyi, violinist. The couple won prolonged plaudits. For her third recital—the second one at the Wigmore Hall—Myra Hess was again joined by Yelly d'Aranyi, but with the addition of Gaspar Cassado, cellist, whose playing helped to augment the enthusiasm of the hearers.

Ethel Bartlett and Rae Robertson, duo-pianists, made a welcome return with their distinctive art. Michael Zadora, pianist, gave a warmly received program which included Busoni works. Mr. Elkin, publisher, organized an interesting concert of modern music at the Mostyn Hotel. First came Cyril Scott songs done by Winifred Bury, soprano, and accompanied by the composer. The wistful Night Songs was particularly pleasing. Joseph Farrington, bass, sympathetically accompanied by Mr. Elkin, sang The Donkey, by Dora Bright, which showed Puckish humor; Rudyard Kipling's Hunting Song of the Seeonnee Pack, by Eric Fogg, and two pieces by G. K. Chesterton, The Rolling Road, and Castlepatrick, skillfully set to music by Victor Hely-Hutchinson. Mr. Farrington captured the bluff and breezy humor of these songs admirably. Three Pastoral Songs by Roger Quilter excellently captured the spirit of the English countryside. The artists were Winifred Bury, soprano, Albert Voorsanger, violin, May Mukle, cello, and the composer.

Parry Jones, tenor, is a singer who always impresses, and also is apt at "creating" a new song. On this occasion he gave a group by John Tobin, Granville Bantock, Arthur Benjamin and Peter Warlock.

Hugo Kortschak to Teach Privately and at Cummington School

Following a trip to Honolulu with Mrs. Kortschak to visit their son and granddaughter, Hugo Kortschak goes to Cummington, Mass., to teach privately and at the Cummington School. He conducts courses in repertoire study, chamber music and teaching problems. In September, at Pittsfield, he participates in the twentieth anniversary of the Berkshire Festival of Chamber Music as first violinist of the Berkshire String Quartet. Mr. Kortschak is to conduct as well as play in Bach's Brandenburg concerto (No. 4).



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Brahms' Requiem Done by Handel Choral Society—Opera Programs Broadcast

BIRMINGHAM, ALA. —More than 250 boys and girls representing Junior and Juvenile Music Clubs of the State met here for the Alabama Junior Convention. Ivie Pearl Ray, director of the department, was chairman of the convention, and Lily Byron Gill of Montgomery, state contest chairman, presented awards to club members with the highest ratings in competitive performance. Mary Farmer, of Birmingham, was awarded the Eugenia Buxton cup, while Jane Merrell, of Woodward, received the cup for the highest rating in hymn playing. Others given high ratings were Harry Thompson, violin, Birmingham; Mary Sullivan, Birmingham, piano; Lua Gallalee, Tuscaloosa, piano; Dorothy Phillips, Fairfield, piano; Milton Reeler, Huntsville, piano; Donna Lee Pledger, Birmingham, piano; Joseph Moore, Tuscaloosa, piano; Sara Amanda Phillips, Fairfield, piano; Ann Reynolds, Birmingham, piano; Sara Cecil Evans, Anniston, viola; Mary Alice Thornton, viola; Ann Dubose, Huntsville, hymn memory; Cora Haraway, Florence, piano. Officers elected for the coming year were: Harry Thompson, Birmingham, president; Sara Amanda Phillips, Fairfield, vice-president; Marion Schimmel, Decatur, treasurer.

The Handel Choral Society (Harrell Biard, director, and Isabel Shoop, organist) presented Brahms' Requiem for an audience of 1,000. Eleanor Arn was soprano soloist, and Harry Harless baritone soloist.

The Birmingham Music Club presented Harry Thompson, young violinist, as the closing attraction of their matinee musicales for the season. He played concerto in E Minor (Nardini), concerto in G Minor (Bruch) and works of Hubay, Kreisler, Nemerowsky and Schubert-Wilken. Mr. Thompson is a native of the Island of Sumatra, and a pupil of Ottokar Cadek.

Joseph Lengyl, voice instructor at the Birmingham Conservatory of Music, presented The Barber of Seville in two sections over the radio with a cast of pupils, including Mrs. C. Reinhardt (Sylacauga), Phyllis Sullivan (Birmingham), Josephine Julian, James Anderson, Dorothy Harris and Chad Bridges.

The Birmingham Music Teachers Association held its closing meeting at the Molton, with Harrell Biard presiding. Speakers included Mrs. George Houston Davis, Harrell Biard, Mrs. Ford and Alice Graham. A. G.

Dunrovin Playhouse Festival

Three Saturday afternoon concerts are to be given on June 18, 28 and July 2 at the new Playhouse of Dunrovin, the estate of William Matheus Sullivan at Ridgefield, Conn., under the auspices of the Chamber Music Society of America. Eddy Brown is general director; Fritz Mahler, conductor; Felix Brentano, stage director; Marco Montedoro, art director; Paul Boepple, director of chorus, and Jascha Zayden, assistant conductor.

Mr. Boepple conducts the Motet Singers of the Dessoff Choirs and an orchestra drawn from the Philharmonic-Symphony Society and Metropolitan Opera musicians in the first program with Ralph Kirkpatrick, harpsichordist, as soloist. Grete Stueckgold, soprano, Alice Ehlers, harpsichordist, and Georges Barrere, flutist, appear at the second concert with a chamber orchestra under Mr. Brown's direction. Excerpts from Così fan Tutte, The Magic Flute and The Marriage of Figaro are planned for the final program, with Amri Galli-Campi, Rosemarie Brancato, Helen Olheim, Agnes Davis, George Rasely, Donald Beltz, Emile Renan, Abrasha Robofsky, Raymond Lutz and Lansing Hatfield as soloists.

Additional Eckel-Kress Program

BUFFALO, N. Y.—An additional program to the recent sonata series was presented on May 16 at the Town Club by Mrs. John Leonard Eckel whose descriptive comments added to the interest in the works played by Geraldine Kress, violinist. The latter, in masterly style, played the E major partita of Bach, for violin alone, and gave a brilliant reading of Beethoven's Kreutzer Sonata assisted by Elizabeth Ackerman. Franck's A major sonata was poetically interpreted by both participants who were ovationally received by a large audience. L. H. M.

Institute of Musical Art Graduation

Diplomas and degrees were awarded to one hundred and two students at the commencement exercises of the Institute of Musical Art of the Juilliard School, New York, on May 27. The address to the graduates was given by the Rev. Dr. Harry Emerson Fosdick, who discussed Civilization and Culture, explaining his conception of the difference between them. Under the direction of Willem Willeke, the orchestra of the Institute of Musical Art gave a spirited reading of Berlioz' Benvenuto Cellini overture, opening the program. Alexander Brott, a post-graduate violin student and concertmaster of the orchestra, played the Beethoven concerto with colorful tone and in musicianly manner. Later he was presented with the Coolidge Prize for Composition, divided between himself and Norman Dello Joio.

Theodore Ullmann, a young pianist of technical skill, gave a scintillant reading of the Liszt E flat concerto. Dean Oscar Wagner presented diplomas and President Ernest Hutcheson conferred the degrees. Catherine V. Aspinall received the Alice Breen award in singing, and Walter H. Schoenweiss the Damrosch scholarship in piano. The overture to William Tell concluded the program.

Students graduated were:

GRADUATES: Department of Piano, Florence Bales, Esther Borenstein, Dorothy M. Carter, Sally Dear, Helene Druke, Dorothy Alice Earley, Louise Erhardt, Carol Monell Finch, Edith Theresa Freeman, Leslie Richard Garrison, Naomi S. Gertz, Rosetta Goodkind, Beatrice Gorkin, Lewis Hamvas, Barbara E. A. Holmquest, Loo Yuin How, Frieda Jones, Isabelle Josephs, Horace Frederick MacEwen, Selma Mednikov, Edith Mednitzky, Mary Skinner Moore, Rose Beatrice Neistat, Joan Newstead, Mary Jayne Percy, Thelma Pyle, John Jackson Ranck, Helen Wall Rich, Mary E. Robinson, Natalie S. Rose, Sara Schlisserman, Walter Henry Schoeneweis, Helene Shanin, Dorann Sheen, Alberta Dora Solitario, Loraine J. Washburn, Walter West, Frank Edward Whiteside, Mary-Margaret Williams, Laura Woodward, Helen Lucile Yetter.

Department of Singing, Catherine V. Aspinall, Marion Audrey Bradley, Mary M. Burns, Libbey Cohen, Grace Coltrane, Hildegarde S. Duttenhoefer, Nancy Bell Fairchild, Harriet Fulton, Eleanor Margaret Knoepfle, Lily Kurtz, Rhoda Mae Liroff, Margaret McKee, Hazel E. Peterson, Ruth Erbes Porter, Virginia Potts, Gertrude I. Schmitt, Rita Shapiro.

Department of Violin, Bernard Chebot, Forrest Cohen, Herbert Noel Garber, Deno John Geankoplis, Helen Hoffman, Edmund F. Weingart.

Department of Violoncello, Mary Eidam.

Department of Orchestra, Beth Bower, harp; John Bulik, double bass; Max Gussak, trumpet; Philip C. Kraus, tympani; Dayton Woodrow Palmer, tympani; Milton Portnoy, trombone; Lester Salomon, French horn; William Schneiderman, tympani; Jesse Teiko, double bass; Frank Witzel, oboe.

POST-GRADUATE: Department of Piano, Thelma Ruth Aronoff, Palma de Noia, Barbara Fay, Theodore Ullmann, Frances Webber.

Department of Singing, Ruth Austin Benedict, John Morris Crowley.

Department of Violin, Alexander Brott, Hazel Rood, Anna J. Yianitsas.

Department of Orchestra, Helen Enser, French horn; Lois Wann, oboe.

Department of Public School Music, Degrees of Bachelor of Science, Harry A. Alshin, Carl S. Baumbach, Nicholas Joseph Boccamaza, Ruth Hoit Bugbee, John W. Gutscher, Rhoda Lincoln Katz, Harry Keller, Mary-Louise Kelley, Marie Ina Mackay, Orca Munro MacLennan, Thomas Keven Moylan, Marie Isabel Pike, Marion Elizabeth Reichling, Elizabeth Jane Smith, Joseph Louis Visca.

H. A. S.

STUDIO NOTES

SOLON ALBERTI

Solon Alberti, New York vocal teacher and coach, has started a tour of several states to conduct master classes. He visits Louisville, Ky., for the first time and then goes to Chicago for his eighth season, Boise and Nampa, Ida., and Los Angeles for the third summer. In Nampa, Mr. Alberti is to stage and dramatically produce Mendelssohn's Elijah which has been rehearsed by Kay Boyd Remley. The production, on July 10, is under the auspices of the Junior Chamber of Commerce. Mr. Alberti spends three weeks in Nampa and Boise.

Mr. Alberti is to conduct classes in Los Angeles from July 13 to August 14. Among his former pupils there is Rad Robinson, tenor of the King's Men, male quartet; Trevor Clarke, radio tenor, and Milford Jackson, baritone, now teaching.

HELEN CHASE

Margaret Speaks resumed her weekly Monday broadcasts under new contract over WEAF for the Firestone Company recently. Ralph McDowell, baritone, offered old Italian airs, arias, Lieder, French and English songs at the Barbizon, Educational Alliance and other auditoriums this season with Elizabeth Peyser, assistant to Helen Chase at the piano. Frances Newsom, coloratura-lyric soprano, recently appeared at the Educational Alliance, at Sarah Lawrence College and was engaged for several broadcasts and recordings. Madeline Lindow, soprano, offered a program of sacred music for the MacDowell Club of Roselle, N. J. and also appeared as Lady Ella in Patience, sponsored by the club. Elizabeth Newburger, lyric soprano, has been engaged for the Madrigal Hour over NBC as well as fulfilling CBS engagements. She sang Marguerite to Mr. McDowell's Mephistopheles in the Westchester County Music Festival performance of Faust. Katherine Cavalli, mezzo-soprano, is fulfilling an engagement nightly at Le Mirage, New York. All are artist-pupils of Helen Chase.

BETTY PARET

Emily Loomis, harpist, from the New York studio of Betty Paret, played at New College. Emmy Lou Eschner, another pupil, has been active in church services in Fort Lee, N. J. Miss Paret recently presented Nancy Schaefer and Mildred Bowen in recital in a Steinway Hall studio. Betty Steinway played at the Dalton School. A quartet of child harpists (all pupils of Miss Paret) appeared at the Gramercy Park Cinema as guest artists at the Saturday morning children's performances.

ERNESTO BERUMEN

Constantine Callinicos, Greek pianist, artist pupil of Ernesto Berúmen, gave a recital at the La Forge-Berúmen Studios, New York, playing works of Chopin with a delightful touch, splendid technic and poetical interpretations. Among his best offerings were the barcarolle, the B minor scherzo, the A flat polonaise and the twenty-four preludes, all played with excellent musicianship and fine grasp. R. J.

BEATRICE MacCUE

Tsuta Ohata, soprano, Margaret Smith, violinist, and Louise Haydon, accompanist, were presented at the MacCue Studio, New York, under the auspices of Tau Alpha Chapter, Mu Phi Epsilon. Mme. MacCue gave a program in Ohio recently.

MARGUERITE BARR MacCLAIN

Pupils of her assistants, Marie Hermley and Lowell Ayars, were recently presented at Marguerite Barr MacClain's studios in Philadelphia, the latter also sponsoring a program by her own pupils and another by her opera class.

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Vrionides, Christo	6
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Wessell, Florence	28
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CHARLOTTE BOERNER

was soloist at the fifteenth annual Forest Lawn sunrise service, broadcast over CBS. With her are, left to right, Hubert Eaton, chairman of the Board of Forest Lawn; Dr. Walter F. Dexter, State Superintendent of Public Instruction; Bernarr MacFadden, publisher, and William Farnum of the stage.

(BELOW)

ELLEN COLEMAN,

English composer, as painted by Mrs. Randall Davies, London. A concert of Miss Coleman's works recently was presented in Paris, where several of her compositions were also played over the radio. Miss Coleman's latest works include four pieces for cello and piano, a religious number for Ondes Martenot, and a sonatina for harpsichord.

NANCY DERIAN,

cellist, made her debut recently at the Master Institute Theatre, New York, in a program including works of Saint-Saëns, Handel and Bach.

PHYLLIS BERLIN,

aged nine, after two and three-quarter years' study with Mrs. A. Theodore Gaillard, was chosen as one of two outstanding pupils to play over WEVD on June 1 for the National Piano Playing Tournament.

ZLATKO BALOKOVIC,

at right, wearing the Grand Cross of the Order of St. Sava, presented to him by Prince Paul, Regent of Yugoslavia, in Belgrade just before the violinist played John Alden Carpenter's new concerto. At left, Prince Paul (extreme left) and his suite are shown attending the concert.

A FANCY DRESS PARTY

at Cleveland, O., found the musical program offered by Joseph Fuchs, concertmaster of the Cleveland Orchestra, left; Arthur Loesser at the piano; Charles McBride, second cellist of the orchestra, and Carlton Cooley, first viola of the NBC Orchestra.

(RIGHT)

BRUCE SPENCER KING, in his New York studio, where he continues classes throughout the summer, rehearsing with his artist-pupil, Arturo D'Amico. The latter has been re-engaged for next season by the Philadelphia Civic Opera Company.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Review of the World's Music

DUSOLINA GIANNINI

Sang the Role of Hester Prynne in The Scarlet Letter, New Opera
By Her Brother, Vittorio Giannini, on June 2 at Its
World Premiere in Hamburg, Germany